

# OLD MASTERS

INCLUDING OLD MASTER & BRITISH DRAWINGS & WATERCOLOURS

LONDON 8 DECEMBER 2017



CHRISTIE'S















# OLD MASTERS

## INCLUDING OLD MASTER & BRITISH DRAWINGS & WATERCOLOURS

FRIDAY 8 DECEMBER 2017

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### AUCTION

Friday 8 December 2017  
at 10.30 am  
8 King Street, St. James's  
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In sending absentee bids or making  
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Saturday	2 December	12.00 pm – 5.00 pm
Sunday	3 December	12.00 pm – 5.00 pm
Monday	4 December	9.00 am – 4.30 pm
Tuesday	5 December	9.00 am – 8.00 pm
Wednesday	6 December	9.00 am – 4.30 pm
Thursday	7 December	9.00 am – 4.00 pm

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**CHRISTIE'S**

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Inside front cover: Lot 149 (detail)  
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LONDON

### 23 NOVEMBER

BRITISH IMPRESSIONISM DAY SALE  
LONDON

### 27 NOVEMBER

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LONDON

### 8 DECEMBER

OLD MASTERS DAY SALE INCLUDING  
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LONDON

### 13 DECEMBER

VICTORIAN & PRE-RAPHAELITE BRITISH  
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LONDON

### 14 DECEMBER

19TH CENTURY EUROPEAN & ORIENTALIST  
ART  
LONDON

### 14 DECEMBER

AUSTRALIAN ART  
LONDON

### 14 DECEMBER

TOPOGRAPHICAL PICTURES  
LONDON

### 15 DECEMBER

THE ASTOR COLLECTION FROM  
TILLYPRONIE  
LONDON

### 8 JANUARY 2018

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NEW YORK

### 26 APRIL 2018

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PROPERTY FROM A PRIVATE COLLECTION

**101**

ANTWERP SCHOOL, CIRCA 1550

*A nymph, or possibly Ariadne, reclining in an extensive mountainous seascape by cavorting satyrs, a village beyond*

oil on panel

21½ x 24 in. (53.7 x 61 cm.)

£15,000–20,000

\$20,000–26,000

€17,000–22,000





PROPERTY OF A PRIVATE COLLECTOR (LOTS 104 AND 107)

**102**

PRAGUE SCHOOL, EARLY 17TH CENTURY

*The Triumph of Death*

oil on canvas

51½ x 40½ in. (129.9 x 102.6 cm.)

inscribed 'ORS [...] VLTIMA. LIN[...];' 'HORA. EV[...]' / 'VANITAS' / 'VANITATVM' / 'ET OM[...]' / 'VANIT[...]' / [each with the following superimposed] 'NON' / 'PLUS' / 'VLTRA' (upper left, on the banderole); 'HOMO. NASCITVR AD' (lower left, on the banderole); 'VENITE AD IUDICIUM' / 'NEMINI PARCO' / 'OVIS EVADEI' / 'QVIS EVAD[...]' (upper right, on the banderole); 'MEMENTO HOMO' / 'QVIA CINIS ES. ET. IN' / 'CINEREM REVERT' / 'ERIS' (lower right)

£15,000–20,000

\$20,000–26,000

€17,000–22,000

**PROVENANCE:**

Mrs. B. Jamieson, Durban, South Africa, by 1935.

Anonymous sale; Christie's, London, 10 July 1998, lot 200, as 'Circle of Hans von Aachen'.



PROPERTY FROM A BELGIAN COLLECTION

**103**

**WORKSHOP OF THE MASTER OF THE ANTWERP ADORATION**

(active Antwerp c. 1501-1530)

*Emerentia's Vision on Mount Carmel*

oil on panel, laid down on panel

23¾ x 24½ in. (59.3 x 61.6 cm.)

£15,000–20,000

\$20,000–26,000

€17,000–22,000

**PROVENANCE:**

Anonymous sale; Galerie George Giroux (Louis Gregoire), Brussels, 10 March 1930, lot 5, as 'Maître Anversoix XVIe Siècle'.

**LITERATURE:**

C. Schaden, *Die Antwerpener Schnitzaltaere im ehemaligen Dekanat Zuelpich*, Cologne, 2000, pp. 172-3, fig. 88, as 'Antwerpener Meister'.

P. van den Brink, 'A shattered Jigsaw Puzzle. On a partly reconstructed altarpiece by the Master of the Antwerp Adoration', *Wallraf-Richartz Jahrbuch*, LXVIII, 2007, pp. 168, ill. p. 175.

The story of the mother of Saint Anne, Emerentia, was established in the early sixteenth century as part of an increasing devotional focus on the Holy Kinship, mapping Christ's family tree back to its origins. The life of Emerentia was included in the *Vita gloriosissime matris Anne* written by the Carthusian monk Petrus Dorlandus (1454-1507, also called Peter van Diest) which had originally formed a part of the compiled *Vita Iesu Christi* of Ludolph of Saxony. This was translated from Latin in 1502 by Jodocus Badius (1462-1535) as well as featuring in a sermon given by the German preacher Johann Maier von Eck (1486-1543). The story detailed how Emerentia, a wealthy and pious young woman, frequently made visits to Mount Carmel to visit the sons of the prophets who lived there. She was reluctant to marry until one of the Carmelites had a prophetic vision in which he saw 'a root from which grew two trees, one had three branches, all bearing flowers, but one a flower more pure and fragrant than all the rest [Christ] ... Then a voice was heard saying: This root is our Emerentia, destined to have great descendants' (*Vita Iesu Christi...*, Paris, 1502, in A. Moss, 'St Anne in Crisis', in A. MacDonald and M. Twomey (eds.), *Schooling and Society: The Ordering and Reordering of Knowledge in the Western Middle Ages*, Leuven, 2004, p. 188). Here the kneeling Emerentia, accompanied by two monks in Carmelite habits, gazes upward to a visualised representation of the vision: a tree surmounted by the blessing Christ Child.









PROPERTY FROM A PRIVATE COLLECTION

**104**

**PETER WTEWAEL**  
(Utrecht 1596-1660)

*An Allegory of Love*

oil on canvas  
28 $\frac{3}{4}$  x 42 $\frac{1}{2}$  in. (71.9 x 108.4 cm.)

£15,000–20,000

\$20,000–26,000  
€17,000–22,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 22 April 2005, lot 8, with incorrect dimensions.

This composition exists in a number of versions, each with minor differences (see A. Lowenthal, *Joachim Wtewael and Dutch Mannerism*, Groningen, 1986, cat. nos. D-8,9). Another fragmentary version, showing the left part of the picture, was sold at Sotheby's, Olympia, 10 December, 2001, lot 315. It seems that although the present picture was probably an original composition by Peter Wtewael (*Ibid*, p. 177), it was no doubt partly inspired by his father, Joachim Wtewael, whose *Caritas* of the 1620s (*Ibid*, A-89) treats both a monkey, a symbol of sensuality and bestiality, and a cat, signifying carnal appetite, in similar poses. Dr. Lowenthal regards the symbolism as more complex than in Joachim's work of the same title, and thus it is more accurate to describe it as an *Allegory of Love* (private communication). She further remarks on the use of a patterned floor in this version of the composition, which does not appear in the other pictures listed. This may again have been copied from his father's work, *Jacob and Esau* (*Ibid*, A-90), which also dates from the 1620s.





105

STUDIO OF MARINUS VAN REYMERWAELE  
(Reimerswaal 1490-1546 Goes)

*Saint Jerome in his studio*

with inscription and date 'Q.M. Fecit. A 1521' (centre left)  
oil on panel

31 $\frac{3}{8}$  x 42 $\frac{7}{8}$  in. (79.7 x 109 cm.)

£15,000–20,000

\$20,000–26,000

€17,000–22,000

**PROVENANCE:**

H. Hardy, Sandown Lodge, Esher, Surrey; his sale; Christie's, London, 27 March 1918, lot 138, as 'Matsys' (14 gns. to Halgowet).

Marinus van Reymerwaele and his studio painted several versions of *Saint Jerome in his studio*. The best known version, signed and dated 1547, is kept in the Museo del Prado and shows close resemblance to this picture.



**106**

WORKSHOP OF JAN CORNELISZ. VERMEYEN  
(Beverwijk c. 1500–c. 1559 Brussels)

*Portrait of Ferdinand I, Holy Roman Emperor (1503–1564), bust-length*

oil on panel

19½ x 14 in. (49.5 x 35.5 cm.)

£40,000–60,000

\$53,000–79,000

€45,000–66,000

**PROVENANCE:**

Stefan von Auspitz collection, Vienna.  
with K.W. Bachstitz, The Hague, by 1931,  
as 'Barend van Orley'.  
Anonymous sale; Charpentier, Paris, 27 March  
1952, lot 19.  
Tudor Wilkinson collection; Hôtel Drouot, Aderet  
Picard, Paris, 3 July 1969, lot 86.  
with Ehrich Galleries, New York.  
with Grassi, Florence.

**LITERATURE:**

W. Hilger, *Ikongraphie Kaiser Ferdinands I.  
(1503–1564)*, Vienna, 1969, pp. 47–49, 145–146,  
no. 8, as 'Jan Vermeyen'.  
M. J. Friedländer, *Early Netherlandish Painting*,  
XII, Leyden and Brussels, 1975, p. 89, under  
'Supplement to Jan C. Vermeyen', as 'The best  
[portrait] of...Ferdinand known to me, done about  
1530 and possibly by Vermeyen'.  
G. Heinz and K. Schutz, *Portraittalerie zur  
Geschichte Österreichs von 1400 bis 1800*, Vienna,  
1976, pp. 66–7, under no. 26.  
H.J. Horn, *Jan Cornelisz Vermeyen: Painter of Charles  
V and his Conquest of Tunis—Paintings, Etchings,  
Drawings, Cartoons & Tapestries*, Doornspijk,  
1989, II, p. 489, no. A15, illustrated, as 'Shop of Jan  
Cornelisz Vermeyen, circa 1530'.

After ruling the Austrian lands of the  
Habsburgs in the name of his elder brother  
Charles V, Ferdinand became Holy Roman  
Emperor in 1558 following the former's  
abdication, and successively earned the titles of  
King of Bohemia and Hungary from 1526, and  
King of Croatia from 1527, which he retained  
until his death.

During his reign, the kingdom faced contests  
with the Ottoman Empire, whose great advance  
into Central Europe had begun in the 1520s,  
as well as several wars of religion due to the  
Protestant Reformation. The influence of  
Protestantism can be seen in this portrait, the  
sitter modestly dressed in black and in the act  
of debating. The hands and face of the sitter  
are modelled with a typically 'Netherlandish'  
attention to detail. Charles' gesture resembles  
that commonly used in Netherlandish paintings  
of rhetoricians, and is perhaps employed here  
to emphasise Ferdinand's abilities as an orator  
and politician. This is exemplified in Vermeyen's  
portrait of Charles V, Ferdinand's brother, sold in  
these rooms on 8 December 2016, lot 10.

Having become court painter to the Archduchess  
Margaret of Austria in 1525, Jan Vermeyen –  
whose *oeuvre* is chiefly influenced by Jan van  
Scorel, Jan Gossart and Bernahrd van Orley  
– travelled with her to Augsburg and Innsbruck  
from 25 May to 27 October 1530, during which  
time he painted portraits of various members  
of the Imperial Family. Several workshop copies  
after Vermeyen's lost prototype of Ferdinand's  
portrait are recorded, of which the present lot  
might represent one of the most sophisticated  
examples, together with the slightly differing  
copy in the Niedersächsisches Landesmuseum,  
Hanover (H.J. Horn, *op. cit.*, p. 479, no. A16).









**106A**

GERMAN SCHOOL, FIRST HALF OF THE 16TH CENTURY

*Portrait of a gentleman, half-length, in a fur lined coat*

oil on panel

14¼ x 11 in. (36 x 27.7 cm.)

£20,000–30,000

\$27,000–39,000

€23,000–33,000





107

JOOS DE MOMPER II (Antwerp 1564-1635)  
and SEBASTIAN VRANCX (Antwerp 1573-1647)

*A mountainous landscape with soldiers preparing an attack by a bridge*

oil on panel

16 x 25½ in. (41.1 x 64.9 cm.)

£15,000–25,000

\$20,000–33,000

€17,000–28,000

**PROVENANCE:**

The Property of Mrs. E. F. Hayes; Sotheby's, London, 14 February 1968, lot 169, as 'Joos de Momper', when acquired by the following, with Leger Gallery, London.

**LITERATURE:**

K. Ertz, *Josse de Momper der Jüngere (1564–1635): Die Gemälde mit kritischem Œuvrekatalog*, Freren, 1986, pp. 115–6 and 536, no. 247, fig. 73.





108

ATTRIBUTED TO ABEL GRIMMER  
(Antwerp c. 1570-1618/19)

*The Month of February: A village with peasants tending to their land,  
a church beyond*

oil on panel, stamped with the clover leaf mark of the panel maker Michiel  
Claessens (active Antwerp 1590-1637)  
20¼ x 29¾ in. (51.5 x 75.5 cm.)

£20,000–30,000

\$27,000–39,000

€23,000–33,000

**PROVENANCE:**

Karel Ooms-van Eersel; Van Herck, Antwerp, 15 May 1922, lot 156, as 'Abel  
Grimmer'.

**LITERATURE:**

R. de Bertier de Sauvigny, *Jacob et Abel Grimmer*, Brussels, 1991, p. 267, no. 21,  
as 'Abel Grimmer'.

Two similar compositions of the present lot, both with smaller dimensions,  
are known. One of them was with P. de Boer, Amsterdam, and the other is in  
a private collection, Brussels (*op cit*, nos. 10, 11, pp. 264-5, pp.345-6).





(actual size)

FROM A PRIVATE COLLECTION, TURKEY

**109**

ABEL GRIMMER  
(Antwerp c. 1570-1618/19)

*The Month of August*

oil on panel, circular  
5½ in. (12.8 cm.) in diameter

£25,000–35,000

\$33,000–46,000  
€28,000–39,000

**PROVENANCE:**

Private collection, England; thence by inheritance to the present owners.

We are grateful to Drs Luuk Pijl for confirming the attribution on the basis of a photograph. Drs Pijl notes this painting is a typical work by Grimmer from the 1590s and further suggests that it probably was part of a series, like the set of four, of identical size, at Upton House, Banbury (Reine de Bertier de Sauvigny, *Jacob et Abel Grimmer*, Brussels, 1991, p. 319, pl. 62, cat. XXVIII (wrongly illustrated).



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**110**

ALLART VAN EVERDINGEN

(Alkmaar 1621-1675 Amsterdam)

*An extensive landscape with a waterfall, with a hilltop castle  
and a village beyond*

signed 'A.v.Everdingen.' (lower centre)

oil on canvas

42 x 64½ in. (106.5 x 163.9 cm.)

£100,000–150,000

\$140,000–200,000

€120,000–170,000

**PROVENANCE:**

Private collection, Bonn, Germany, by 1850.

Private collection, South America.

Anonymous sale; Sotheby's, New York, 22 May  
1992, lot 107 (\$145,000).

with Otto Naumann, New York.

with Rafael Valls, London, 1994, where acquired by,  
Hans Peter Wertitsch, Vienna, and by descent to  
the present owners.

**EXHIBITED:**

Vienna, Gemäldegalerie der Akademie der  
Bildenden Künste, September 2010–2017 (on loan).

**LITERATURE:**

A.L. Davies, *Allart van Everdingen, 1621–1675 : first  
painter of Scandinavian Landscape*, Doornspijk,  
2001, p. 242, pl. VIII, fig. 133.

According to Arnold Houbraken, Everdingen  
trained under Roelandt Savery in Utrecht  
before entering the workshop of Pieter  
Molijn in Haarlem. His early works consisted  
predominantly of marine paintings, in the manner  
of Jan Porcellis, but in 1644 he undertook a trip  
to Norway and Sweden which would go on to  
have a profoundly important impact on his work.  
Through the annotated sketches he made, his  
progress can be reconstructed from the south-  
east Norwegian coast to Bohusland and then  
to the region of Göteborg in western Sweden.  
Following his return, Everdingen settled in  
Haarlem and then Amsterdam, painting sweeping  
vistas inspired by the Nordic countryside, as well  
as views of more local topographies.

This landscape is typical of the group of pictures  
inspired by Everdingen's journey of 1644,  
including features such as mountains, jagged  
rocks and waterfalls. The majority of these works  
were painted after 1660, suggesting that this  
picture too was made around or after this date.  
The choppy waters of the river in this view, which  
cascade from a waterfall at the extreme right of  
the canvas, recall the artist's early seascapes.  
The cliff-top castle and great expanse of sky are  
thought to have inspired Ruisdael, in particular  
the series of views he painted of *Bentheim  
Castle* in Lower Saxony. Indeed, the impressive  
castle silhouetted against the sky, perched  
on a mountainous outcrop of Ruisdael's great  
Bentheim Castle of 1653 at the National Gallery  
of Ireland (Dublin, inv. no. NGI.4531) bears a  
formal parallel with the present landscape.









111

STUDIO OF JACOB JORDAENS  
(Antwerp 1593-1678)

*The Fable of the Satyr and the Peasants*

oil on canvas  
57 x 61 in. (144.8 x 155 cm.)

£15,000–20,000

\$20,000–26,000  
€17,000–22,000

**PROVENANCE:**

Private collection, Belgium.

Jacob Jordaens and his studio depicted the *The Fable of the Satyr and the Peasants* several times. These compositions all differ slightly in the number and positioning of the figures. The present, hitherto unknown version, is closest to the composition by Jacob Jordaens in the Göteborgs Konstmuseum, Göteborg.





THE PROPERTY OF AN ANTWERP PRIVATE COLLECTION (LOTS 112 AND 130)

**112**

**ADRIAEN PIETERSZ. VAN DE VENNE**  
(Delft 1589-1662 The Hague)

*Fighting beggars - en brunaille*

signed 'Ad:Van(?)venne' (lower centre, 'Ad' linked)

oil on panel, unframed

6½ x 12 in. (16.8 x 30.5 cm.)

indistinctly inscribed 'Al arm!' (lower right)

\$10,000–15,000

\$14,000–20,000

€12,000–17,000

**PROVENANCE:**

Mr. W. Luethy; Sotheby's, London, 9 July 1975, lot 120.





113

STUDIO OF DAVID VINCKBOONS  
(Mechelen 1576-1633 Amsterdam)

*Elegant company making merry in an ornamental garden by a country house - an allegory of the five senses*

oil on panel  
29¼ x 43⅜ in. (74.4 x 109.3 cm.)

£30,000-50,000

\$40,000-66,000  
€34,000-55,000

PROVENANCE:  
with Galerie Virginie Pitchal, Paris, 1987.





PROPERTY FROM A SWISS PRIVATE COLLECTION

**\* 114**

**HENDRIK VAN BALEN I**  
(Antwerp 1574/5-1632)

*Moses striking the rock*

oil on copper, the reverse stamped with the Antwerp hand and the maker's mark of Peeter Staas (c.1564-after 1616) and dated 1607  
16 $\frac{7}{8}$  x 24 $\frac{1}{4}$  in. (42.6 x 62.5 cm.)

£30,000–50,000

\$40,000–66,000

€34,000–55,000

Punched into the back of this large copper panel is the mark of the Antwerp coppersmith Pieter Staas, which consists of his initials inside a heart-shaped design, along with the two hands which were the symbols of the Antwerp guild.



Detail of the reverse showing the copper stamped with the Antwerp hand and the maker's mark of Peeter Staas.



PROPERTY OF A EUROPEAN COLLECTION

**115**

DAVID TENIERS II  
(Antwerp 1610-1690 Brussels)

*The Temptation of Saint Anthony*

signed 'D. TENIERS' (lower right, on the stone)  
oil on panel  
13 $\frac{1}{8}$  x 16 $\frac{1}{4}$  in. (33.1 x 41.1 cm.)

£60,000–80,000

\$79,000–100,000

€67,000–89,000

**PROVENANCE:**

with Johnny van Haeften, London, by 1994,  
from whom acquired by the present owner.

Saint Anthony of Egypt was a hermit saint in the 3rd Century BC, whose life of contemplation was beset by attacks from the devil. In the first instance the devil afflicted him with boredom, laziness and the phantoms of women, but Anthony fought them with the power of prayer. Next the devil sent a swarm of beasts, described thus in *The Golden Legend*, 'And anon they came in form of divers beasts wild and savage, of whom that one howled, another siffled, and another cried, and another brayed and assailed Saint Anthony, that one with the horns, the others with their teeth, and the others with their paws and ongles, and disturned'.

Teniers would have been acquainted with similar versions of the hagiography, as well other depictions of the tale in the visual arts. He developed the theme over several paintings in which different variations of the daemons can be seen. Several of these works are held in important public collections, including the Rijksmuseum, the Hermitage and the Minneapolis Institute of Art, to name but a few. In each version the balance is maintained between the demonic multitude and the symbols of religious salvation, in the form of the crucifix and the open Bible. Though Teniers executed this painting with delicate humour - the clawed frog who strains at Anthony's robe, the expression of worried surprise on Anthony's face - the underlying message would have been a serious concern to his 17th-century audience: a choice between worldliness and eternal life. The skull resting on the table, representative of vanitas, serves to reinforce this notion.









116

STUDIO OF SIR PETER PAUL RUBENS (Siegen 1577-1640 Antwerp)  
AND FRANS SNYDERS (Antwerp 1579-1657)

*Ceres and Pan*

oil on canvas, unframed  
54¾ x 76¾ in. (138.4 x 194.7 cm.)

£30,000–40,000

\$40,000–52,000  
€34,000–44,000

**PROVENANCE:**

M. P.J.F. Vrancken (1757-1833), Lokeren; his sale (f), P. van Regemorter, Antwerp, 15 May 1838 [=1st day], lot 1, as 'Rubens', when acquired by the following, Henry Arteria, by whom sold by 1842 to, Edmund Higginson, Esq., Saltmarsh, London. Philip L. Hinds, London; his sale, Christie's, London, 11 June 1870, lot 91, as 'Rubens' (100 gns. to Philpot). Mr F. van Eemeren Sils, by 1877. M. Ant. Sils, Antwerp; his sale, Jean Dirickx, Antwerp, 19 March 1882, lot 190, as 'Rubens'. Raymond and Maria Puthomme, Arles, from whom acquired in 1969 by the family of the present owner.

**EXHIBITED:**

Antwerp, Académie royale d'archéologie de Belgique, *L'œuvre de P.P. Rubens 1577-1877: Troisième centenaire de la naissance du Maître*, 1877.

**LITERATURE:**

J. Smith, *A catalogue raisonné of the works of the most eminent Dutch, Flemish, and French painters*, London, 1830-1842, II, p. 263, no. 888; IX, p. 325, no. 297, as 'Rubens and Brueghel'.

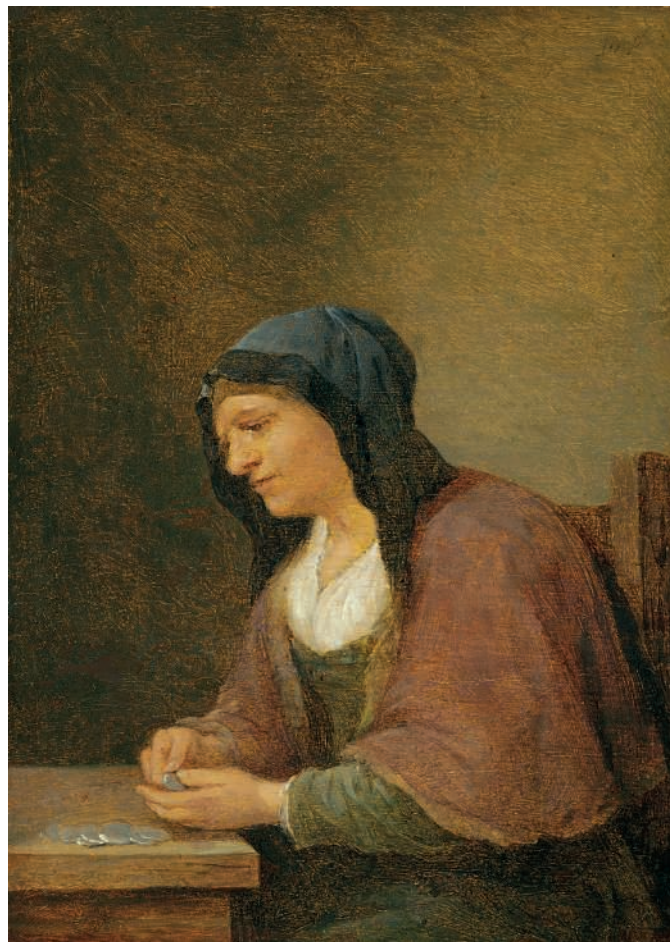
M. Rooses, *L'œuvre de P.P. Rubens: Histoire et Description de ses tableaux et dessins*, Antwerp, 1890, p. 69, under no. 584.

M. Jaffé, *Rubens: Catalogo Completo*, Milan, 1989, p. 230, under no. 439.

M. Díaz Padrón, *El Siglo de Rubens en el Museo del Prado: Catálogo Razonada de Pintura Flamenca del Siglo XVII*, Madrid, 1995, II, p. 1100, under no. 1672.

This picture is based on a prototype by Rubens and Snyders, painted in mid-1610s and brought to Spain by Rubens in 1628 as a present for Philip II, where, from 1636, it formed part of the decorations at the Real Alcázar de Madrid, the city's royal palace (Madrid, Museo Nacional del Prado, inv. no. P01672). Snyders frequently collaborated with Rubens with great success from around 1610 onwards, contributing the still-life and animal elements to the latter's larger works. Though a little smaller than the Prado picture (the composition is cropped more closely behind Ceres, eliminating the more extensive still-life), the present painting was presumably made in Rubens' workshop sometime before the prototype was taken to Spain. It provides a fascinating example of the collaborative working methods of the Rubens workshop. Indeed the figures, the overflowing cornucopia of fruits and vegetables and the landscape beyond the figures each appear to have been painted by a different hand, demonstrating the careful division of labour observed in the workshop, allowing specialist painters to work individually on their favoured elements. The fact that this version was sold from the collection of an Antwerp connoisseur in the early nineteenth century, suggests that the picture remained in the Netherlands and was not, unlike its prototype, intended for a foreign patron.





117

DAVID TENIERS II

(Antwerp 1610-1690 Brussels)

*A tax collector writing; and A woman counting money*

the first signed with initials 'D T...' (upper left); the second signed with initials 'D T' (upper right)

oil on panel, laid down on panel

7½ x 5½ in. (18.3 x 13.4 cm.)

a pair (2)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

**PROVENANCE:**

Etienne-François, Duc de Choiseul, Paris; Paris, 6 April 1772 (=1st day), lots 35 and 36 (160 livres to Calendrin for le Prince de Conti).

Pierre-Hélène Souchay; Paris, 4 January 1775 (=1st day), lot 3 (120 livres).

Dr. Paul Mersch, Paris; his Sale, Keller & Reiner, Berlin, 1 March 1905 (=1st day), lots 106 and 107.

Dr. Hans Wetzlar, Amsterdam.

with Salomon Lilian, Amsterdam, 1993, where acquired by the present owner.

**LITERATURE:**

J. Smith, *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish, and French Painters...*, London, 1831, III, p. 301, no. 150.

This pair of pictures was formerly in the remarkable collection of Etienne-François, duc de Choiseul. Two extraordinary visual records make it possible to reconstruct the taste of Choiseul's collection: the 'Choiseul box' (1770-1; Paris, Baron Elie de Rothschild private collection), a gold snuff-box made by Louis Roucel with miniature views by Louis-Nicolas van Blarenberghe, depicting Choiseul and his friends at his Paris hôtel in the rue de Richelieu, surrounded by his collection; and the 1771 catalogue of the collection by Pierre-François Basan, consisting of 124 engravings of

Choiseul's finest pictures and one of the earliest catalogues of a private collection to be copiously illustrated.

Although he had begun to collect earlier (including Dou's *Sick Woman* in the Hermitage, St. Petersburg, and the *Poulterer's Shop* in the National Gallery, London), Choiseul started to buy in earnest following his marriage in 1750 to Louise-Honorine du Châtel, great-niece and heiress of Pierre Crozat. His wife inherited the hôtel shown in Van Blarenberghe's miniatures, as well as a few pictures including Watteau's *Summer* (Washington, DC, National Gallery of Art) and Tintoretto's *Judith and Holofernes* (Madrid, Prado). Choiseul himself bought with discernment at the big Parisian and Netherlandish art sales, as well as from great private collections, building up one of the finest holdings of northern paintings ever assembled. Among his pictures were eight works by Rembrandt (for example the *Finding of Moses*; Philadelphia, PA, Mus. A.), Gerard ter Borch's *Woman Playing a Theorbo to Two Men* (London, National Gallery), Claude's *Mercury and Io* (Dublin, National Gallery) and, displaying an original taste for the time, Louis Le Nain's *Forge* (Paris, Louvre). During his time as ambassador in Rome, Choiseul had himself painted with friends by Giovanni Paolo Panini in an *Imaginary Gallery of Ancient Roman Art* (1757; New York, Metropolitan Museum of Art). Choiseul fell from favour at the end of 1770 and, banished to his château at Chanteloup, was forced by financial difficulties to sell his collection, which took place at the Hôtel de Choiseul from 6 to 10 April 1772.

The attribution has been confirmed by Dr. Margret Klinge upon first-hand inspection of the pictures. The pictures will be sold with a copy of the certificate of authenticity by Dr. Klinge, dated June 2017. Dr. Klinge dates this pair to the artist's Brussels period in the 1660s.



**118**

WORKSHOP OF JAN VAN SCOREL  
(Schoorl 1495-1562 Utrecht)

*Portrait of a Knight of the Jerusalem Brotherhood, possibly the Utrecht  
Brotherhood of the Holy Sepulchre, bust-length*

oil on panel  
19 x 17½ in. (48.2 x 44.5 cm.)

£40,000–60,000

\$53,000–79,000  
€45,000–66,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 10 December 1976, lot 2, as 'L. Lombard'.

With a penetrating stare and a pose of detachment, this sitter forms a formidable first impression. In a heavy black doublet and cap, with the hint of an embroidered linen collar, he epitomises the reserved luxury characteristic of the patriciate of the sixteenth-century Low Countries. The smooth, elongated symmetry of his face and high cheekbones suggest his high social status, while his short, closed collar and low gathered cap typify the prevalent fashions of the 1540s in Holland. Superficially, such elements allude to the sitter's role in the play of social theatre, yet it is from closer inspection that much can be gleaned of the picture's original intention and attribution: along with the golden Jerusalem cross hung low around his neck, in raking light, an overpainted palm branch is detectable resting on his left shoulder (confirmed through x-ray examination; fig. 1), identifying him as a knight of the Jerusalem Brotherhood.



Fig. 1 X-ray of the present lot  
© Art Analysis & Research

Jerusalem brotherhoods were confraternities established in many Netherlandish towns by the sixteenth century, open to individuals who had completed the journey to the Holy Sepulchre in Jerusalem, considered the most sacred site in Christendom. As the church taught that every human soul awaited a period in purgatory of unknown duration after death, it was believed that through a re-enactment of Christ's journey during His Passion, pilgrimages could claim and hasten their eternal spiritual salvation. Upon completion of these pilgrimages, they were commemorated in group, or more rarely, individual portraits, which were reserved for figures of greater social and spiritual status (see J. Woodall, 'Painted Immortality: Portraits of Jerusalem Pilgrims by Antonis Mor and Jan van Scorel', *Jahrbuch der Berliner Museen*, 31, 1989, pp. 149-163).

The iconography of the present portrait was seemingly established by Jan van Scorel, himself a canon of both the Utrecht and Haarlem brotherhoods. With his first known depictions of the two confraternities dating from after 1525, he appeared to have a monopoly in their representation and held a workshop to meet the demands of his commissions. As the largest number of portraits of Jerusalem pilgrims came from the Low Countries, it led them to be regarded as something of a 'Dutch phenomenon'. Typically shown in seemingly transverse movement, wearing hats and outdoor clothes to symbolise the arduous journey, the sitters' three-quarter pose and apparent progression emulated Christ's journey towards death and Resurrection, with the portraits feasibly directed at a sculpted reproduction of the Holy Sepulchre in the chapel in which they hung, walking towards the holy eternal light shown illuminating them. Beneath them were painted *trompe l'oeil* papers or panels typically including inscriptions referring to their pilgrimages and prayers in the first person, intended to inspire commemoration from their viewers. Upon close examination, the present panel appears to have been reduced from a larger format and most probably included

such a feature. In composition and costume, the work in the original was likely comparable to a later *Portrait of a Pilgrim to Jerusalem* (location unknown; see M. J. Friedländer, *Early Netherlandish Painting*, Leyden and Brussels, 1975, XII, p. 127) identified as a member of the Utrecht confraternity and historically attributed to Scorel, and more recently, possibly to Scorel's once apprentice Anthonis Mor (c. 1517-1577).

While sharing striking similarities with Scorel's portraits, and almost certainly originating from his workshop, the present work also exhibits a great affinity with the work of Anthonis Mor, suggesting the possibility that the work was either executed by the artist himself or by another working closely with him, well-versed in his style and compositions. The sweeping, thinly applied paint is characteristic in its immediacy, as are the individual hairs rendered with a sense of mimesis and presence, though subtly appreciable among the uncharacteristic swirling, animated strokes of the beard. The detail of the collar, with its daring yet restrained punctuations of impasto, further contrasts the stiff shapes of the sober costume, revealing a boldness in the artist. Infrared reflectography (available upon request) reveals preparatory drawing in the outlines of the face, particularly the brow, cheek, eyes, nose (visible through the paint), beard, ears and collar, suggesting that the portrait may have been painted *ad vivum* and potentially later reproduced in a larger group work.

Unlike the grounded figures of Scorel's narrative portraits, such as that of the *Five members of the Utrecht Jerusalem Brotherhood* of after 1541 (Utrecht, Centraalmuseum), the artist here conceives both a sense of lifelike presence in the sitter, as if he was seemingly walking before acknowledging the viewer, and as the presence of his immortal soul.

We are grateful to Dr. Joanna Woodall for her assistance in the cataloguing of this lot.









119

ATTRIBUTED TO ABRAHAM BLOEMAERT  
(Gorinchem 1566-1651 Utrecht)

*A man in a fur hat*

oil on canvas, unframed  
21¼ x 17⅞ in. (54 x 45.4 cm.)

£20,000–30,000

\$27,000–39,000  
€23,000–33,000





PROPERTY FROM A DISTINGUISHED SWISS PRIVATE COLLECTION (LOTS 120 AND 128)

**\* 120**

PIETER NEEFS II (Antwerp 1620-after 1685)  
and FOLLOWER OF FRANS FRANCKEN II

*The interior of the Cathedral of Our Lady, Antwerp*

signed 'P. Nefs' (centre right, on the column)

oil on copper

13 $\frac{5}{8}$  x 16 $\frac{7}{8}$  in. (34.5 x 43.6 cm.)

£12,000-18,000

\$16,000-24,000

€14,000-20,000

**PROVENANCE:**

with Frederick Mont, New York, 1951.

with Mortimer Brandt Gallery, New York, 1951, where acquired by the present owner.





PROPERTY OF A PRIVATE DUTCH COLLECTOR (LOTS 121 AND 158)

**121**

**STUDIO OF FLORIS VAN SCHOOTEN**

(c. 1585-after 1655 Haarlem)

*A breakfast piece with cheese, bread, fruit and a roemer, on a partially draped table*

oil on panel

21½ x 35¾ in. (54 x 90.8 cm.)

£15,000–20,000

\$20,000–26,000

€17,000–22,000

**PROVENANCE:**

Anonymous sale; Sotheby Mak van Waay, 23 June 1953, lot 96, as 'F. van Schooten' (Dfl 4.500), where acquired by the parents of the present owners.

**LITERATURE:**

P. Gammelbo, *Dutch Still-Life Painting from the 16th to the 18th Centuries in Danish Collections*, Copenhagen, Leigh-on-Sea and Amsterdam, 1960, no. 63.  
P. Gammelbo: 'Floris Gerritsz. van Schooten', *Nederlands Kunsthistorisch Jaarboek*, XVII, 1966, pp. 127-8, no. 63, fig. 21, as 'Floris van Schooten'.  
N. R. A. Vroom, *A modest message as intimated by the painters of the monochrome banketje*, Schiedam, 1980, II, no. 576, as 'Floris van Schooten'.

We are grateful to Dr. Fred G. Meijer for confirming the attribution after inspection of the original.





122

CORNELIS KRUYS  
(Brendt 1605-1668)

*A pewter jug, a game pie, a silver tazza, roemers and a façon-de-Venise flute on a pewter platter, with a partly-peeled lemon, a dish of olives, and other fruit, on a partially draped table*

oil on canvas  
52½ x 69¾ in. (33.4 x 177.2 cm.)

£15,000–20,000

\$20,000–26,000  
€17,000–22,000

**PROVENANCE:**

Sir Sydney Carlyle Cockerell; Christie's, London, 17 March 1916, lot 32, as 'W. C. Heda' (50 gns. to Duito).  
Collection Frascati.  
with Jacques Goudstikker, Amsterdam, from 1919, as 'P. Claesz',  
Looted by the Nazi authorities, July 1940.  
Anonymous sale; Lempertz Cologne, 5 February 1941, lot 24, as 'P. Claesz' (RM 3.500).  
Restituted to the heir of Jacques Goudstikker in 2006.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION (LOT 123, 124 AND 202)

**123**

PSEUDO-JAN VAN KESSEL II  
(active second half 17th century)

*An overturned basket of flowers with a tortoise*

oil on copper  
7 $\frac{7}{8}$  x 10 $\frac{3}{4}$  in. (19.8 x 27.1 cm.)

£12,000–18,000

\$16,000–24,000

€14,000–20,000

We are grateful to Dr. Fred Meijer for confirming the attribution upon first-hand inspection.





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION (LOT 123, 124 AND 202)

**124**

PSEUDO-JAN VAN KESSEL II  
(active second half 17th century)

*A pantry with a cat prowling among fish and vegetables*

oil on copper  
8 x 10 $\frac{3}{4}$  in. (20.4 x 27.3 cm.)

£8,000–12,000

\$11,000–16,000  
€8,900–13,000

We are grateful to Dr. Fred Meijer for confirming the attribution upon first-hand inspection.

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

125

NICOLAES PIETERSZ. BERCHEM  
(Haarlem 1620-1683 Amsterdam)

*Figures under a bridge in an Italianate river landscape*

signed and dated 'Berchem. f. 1663' (lower centre, on the quay)

oil on canvas

33¾ x 41½ in. (84.7 x 105.4 cm.)

£60,000–80,000

\$79,000–100,000

€67,000–89,000

**PROVENANCE:**

with Sala Parés, Barcelona, 1955.

Berchem was a key figure in the second generation of Dutch Italianate painters and particularly celebrated for his idealised scenes of country life. The son of the great still life painter Pieter Claesz (1596-1660) he worked initially in Haarlem, training with a number of prominent masters including his father, Jan van Goyen and Claes Moeyaert. Though Arnold Houbraken asserted that he undertook two journeys to Italy, neither can be confirmed through documentary evidence. It is possible that such a visit took place sometime between 1651 and 1653 since at this period Berchem made a notable adjustment to his palette. A complete lack of documentation and the fact that no topographical drawings by Berchem are known has led to scholars to question which such a journey was actually ever made by the artist (P. Bieboer, in *Nicolaes Berchem: In the Light of Italy*, exhibition catalogue, Haarlem, 2006, p. 23). Indeed, it is possible that Berchem had no need to undertake the journey to Italy himself and was able to develop his Italianate landscapes from studying the work of older painters like Jan Both and Jan Asselijn, both of whom worked in the Italianate idiom following trips to the country in *circa* 1638 and before 1645 respectively.

The idyllic, pastoral quality of this *Italianate river landscape* is highly characteristic of Berchem's mature work. Dated to 1663, the painting demonstrates the distinctive 'playful brushstrokes' ('*dartele penceeltoetzen*' as Houbraken wrote) and harmonious combination of shades of auburn and green accented by lively spots of colour, seen here in the vibrant pure blue of the bodice worn by the woman at the right of the scene, which became so characteristic of his mature *oeuvre*. The figures in Berchem's composition are all grouped at the extreme right of the painting on the steps of a rustic quay, leading to the calm waters of the river beyond. On the boat harboured before the bridge, a family is busily engaged in stripping wood and reeds for use in weaving baskets. Focusing the figures to the lower portion of the composition allowed for the sweeping architecture of the bridge and rolling landscape beyond to assume equal importance in the work.







PROPERTY OF A NOBLEMAN

**126**

**CORNELIS BEELT**

(? 1602/12-1664/74 Haarlem/Rotterdam)

*A winter landscape with horse-drawn sledges and figures skating on a frozen lake by a rural village*

oil on panel

17 $\frac{1}{8}$  x 25 $\frac{1}{8}$  in. (43.5 x 63.8 cm.)

£25,000–40,000

\$33,000–52,000

€28,000–44,000

**PROVENANCE:**

Anonymous sale [Property from a Private Collection]; Sotheby's, London, 9 July 1998, lot 204.





127

JAN VAN GOYEN  
(Leiden 1596-1656 The Hague)

*A view of a city gate, possibly the Oostpoort in Delft*

signed with monogram and dated 'VG 1651' (lower right, on the boat)  
oil on paper laid down on panel  
10½ x 15 in. (26.5 x 38.2 cm.)

£20,000–30,000

\$27,000–39,000  
€23,000–33,000

**PROVENANCE:**

Sir Bruce Ingram, O.B.E. (1877-1963), London, and Great Pednor Manor, Chesham, Buckinghamshire.  
with Colnaghi, London, 1949, from whom acquired by the following,  
Alan Pilkington, by 1973.  
Mrs N.D. Charrington, Dye House, Thursley, Surrey.  
Anonymous sale; Christie's, London, 27 June 1975, lot 100, when acquired  
by the following,  
Anonymous sale [The Property of a Private Collector]; Christie's, New York,  
19 May 1993, lot 69.  
with Wieg Fine Art, Amsterdam.  
Private collection, Belgium, 1997-2017.

**EXHIBITED:**

Birmingham, Birmingham City Museum and Art Gallery, *Some Dutch 17th Century Pictures*, 26 August-8 October 1950, no. 8.

**LITERATURE:**

H.-U. Beck, 'Jan van Goyen: The sketchy monochrome studies of 1651', *Apollo Magazine*, LXXI, June 1960, p. 178, no. 19.  
H.-U. Beck, *Jan van Goyen 1596-1656. Ein Oeuvreverzeichnis in zwei Bänden*, Amsterdam, 1972-3, II, p. 126, no. 262, illustrated.



PROPERTY FROM A DISTINGUISHED SWISS PRIVATE COLLECTION (LOTS 120 AND 128)

**\* 128**

JOHANN FALCH  
(? 1687-1727 Augsburg)

*A forest floor with a snake, a lizard, butterflies, snails, a daisy and other flowers on a riverbank; and A forest floor with a snake, a lizard, butterflies, a snail, forget-me-nots and other flowers on a riverbank*

each signed 'Jo: Falch. fecit.' (lower right)

oil on panel

14¼ x 10¼ in. (36.1 x 26.1 cm.)

a pair (2)

£15,000–25,000

\$20,000–33,000

€17,000–28,000

**PROVENANCE:**

with Mortimer Brandt, New York, 1941.







PROPERTY FROM A PRIVATE FRENCH COLLECTION

**129**

**MICHEL SIMONS**  
(active in Utrecht by 1648-1673)

*Still life with flowers, fruits and lobster*

signed 'M. Simons.' (lower left, on the ledge)

oil on canvas

44 x 69 in. (111.7 x 175.3 cm.)

£20,000–30,000

\$27,000–39,000

€23,000–33,000

**PROVENANCE:**

Succession René Le Doux, Château de Chiffrevast; Beaussant and Lefèvre, Paris, 23 October 2006, lot 67, where acquired by the present owner.





THE PROPERTY OF AN ANTWERP PRIVATE COLLECTION (LOTS 112 AND 130)

**130**

VINCENT LAURENSZ. VAN DER VINNE  
(Haarlem 1628-1702)

*A globe, instruments, books, a broken upturned roemer, a skull  
and weapons on a partially draped table*

signed 'V Louren.' (centre, on the slip of paper)

oil on canvas

41½ x 32⅞ in. (104.4 x 83.5 cm.)

inscribed 'Historien / der Vromer / Martelaren / HET TWEDE DEL (centre,  
on the book); 'DENCKT / OP / TEND / [...]' (lower centre, on the slip of paper)

£40,000–60,000

\$53,000–79,000

€45,000–66,000

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**131**

JACOB VAN RUISDAEL

(Haarlem 1628/9-1682 Amsterdam)

*A winter landscape with a view of a town and wooden bridge*

signed with monogram 'JvR' (lower left)

oil on panel

10 $\frac{1}{8}$  x 13 $\frac{1}{8}$  in. (25.8 x 33.2 cm.)

£60,000–80,000

\$79,000–100,000

€67,000–89,000

**PROVENANCE:**

(Possibly) Benoît Audran the Younger; his sale (\*), Paris, 30 March 1772 (=1st day), lot 192 (25 livres to Lapierre).

M.M. van Valkenburg, Laren, Gelderland.

J.C.H. Heldring, Oosterbeek, by 1942; his sale (\*), Sotheby's, London, 27 March 1963, lot 14 (£8,500 to G. Bischoff).

Anonymous sale; Christie's, New York, 18 January 1984, lot 159 (\$75,000).

with Agnew's, London, by 1984, where acquired by, Hans Peter Wertitsch, Vienna, 1987, and by descent to the present owners.

**EXHIBITED:**

Rotterdam, Boymans Museum, Winter Exhibition, 23 December 1927-16 January 1928, no. 11.

Delft, Prinsenhof Museum, *Nederlands meesters uit particulier bezit*, 21 December 1952-1 February 1953, no. 60.

Arnhem, Gemeente Museum, *Collectie J.C.H.*

*Heldring*, 6 April-1 June 1958, no. 26.

Utrecht, Centraal Museum, *Collectie J.C.H.*

*Heldring*, 25 May-24 July 1960, no. 31.

Vienna, Gemäldegalerie der Akademie der

Bildenden Künste, September 2010-2017 (on loan).

**LITERATURE:**

J. Rosenberg, *Jacob van Ruisdael*, Berlin, 1928, p. 110, no. 614.

*Maandblad voor beeldende Kunsten*, IX, March 1932, p. 68.

D. Hannema, *Catalogue of the Collection of J.C.H. Heldring*, Rotterdam, 1955, no. 6, fig. 33.

W. Stechow, *Dutch Landscape Painting of the Seventeenth Century*, London, 1966, p. 96.

S. Slive, *Jacob van Ruisdael: A Complete Catalogue of His Paintings, Drawings and Etchings*, New Haven & London, 2001, pp. 468 and 487, no. 690.

Jacob van Ruisdael's winter landscapes form one of the smallest and rarest groups of works in his *oeuvre* with only around thirty pictures known.

Often painted on a small scale, it is thought that the artist began painting such scenes following his move to Amsterdam in 1655, at the moment he began to broaden and expand his range of landscape genres and motifs. This small work has been dated to this period by Rosenberg, an opinion shared by Slive who demonstrated the similarity it bears with a Jan Beerstraaten's *The Castle of Muiden in Winter*, dated to circa 1658 by Stechow, in the National Gallery, London (inv. no. NG1311).

Ruisdael restricts his palette to cool greys and browns and uses swift strokes of white paint to form the frost covered branches on the trees, techniques which serve to underscore the atmospheric qualities of the picture. The heavy, snow-laden clouds with the light starting to fade beyond them atmospherically capture the harshness of the Dutch winter. Typical of his early winter landscapes, the slightly hazy atmosphere without definite accentuations are employed to particular effect in the present work. Slive has proposed that the consistently small scale of Ruisdael's winter landscapes suggests that they were intended for intimate, close viewing, similar to the way prints or drawings were conceived.







PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**132**

GERRIT BERCKHEYDE  
(Haarlem 1638-1698)

*The Grote Markt, Haarlem, looking west, with the town hall and figures conversing in the market square*

oil on canvas  
53.3 x 62.5 cm.

£15,000–25,000

\$20,000–33,000  
€17,000–28,000

**PROVENANCE:**

with Duits, London, 1967.

**EXHIBITED:**

Paris, Musée des Arts Décoratifs, *La Vie en Hollande au XVIIe siècle*, 11 January - 20 March 1967, no 26.

**LITERATURE:**

C. Lawrence, *Gerrit Berckheyde*, Doornspijk, 1991, p. 31, note 10g.

Berckheyde painted several views of Amsterdam and The Hague during the course of his career but it is for views of his native Haarlem that he is most celebrated. He began to paint views of its landmarks in the second half of the 1660s and captured the *Grote Markt*, the hub of the town's civic and commercial life, at different moments of the day from several viewpoints, at times including St. Bavo's Cathedral, the town hall or both. The present painting relates most closely to Berckheyde's slightly smaller view of the same subject (Haarlem, Frans Hals Museum), signed and dated 1671, but here he has stepped back to include more façades and a larger proportion of

the square. A further, very similar view with identical measurements, signed and dated 1619, was sold with Christie's, New York, 29 January 2014, lot 25 (\$245,000).

It is now generally accepted that Berckheyde's impression of Haarlem was strongly influenced by Samuel Ampzing's laudatory, topographical account of the city - *Beschivinge ende Lof der Stad Haerlem* ('Description and Praise of the City of Haarlem'), published in 1628, which 'extolled Haarlem's magnificent buildings, soaring towers and well-kept buildings, as well as her virtue and glory' (Lawrence, *op. cit.*, p. 29). Ampzing's account also contained illustrations in the form of engravings by Jan van de Velde II after drawings by Jan Saenredam, which will have formed the basis of the present composition. Having described the town hall, built in the late fourteenth century, in more detail, he concludes 'How can a country exist where all the morals / Where all the discipline of laws is trampled upon / Like the soul, the body is the bond of life / So is justice the moral of a nation' (Ampzing, *op. cit.*, p. 48). Seen in this context, the present work ceases to operate simply as a topographically accurate rendition of the buildings of Haarlem. Berckheyde's audience must have appreciated the ethical significance of the structures he depicted. So in this case society is presided over by the judicious legal system housed in the town hall, shown bathed in sunlight. He uses the long shadows cast by the steep gables and the warm afternoon sun rays to create a stage upon which the staffage has been carefully placed, heightening the sense of atmosphere and movement. The people who occupy the square - the burghers and the city's merchants - are shown to be prosperous and content. The implication seems clear that this well-ordered and just society, whose success was founded on commerce, was reliant on the moral values expounded by the church and the state.





PROPERTY FROM THE ESTATE OF COL. ALEX GREGORY-HOOD, M.C., O.B.E (LOTS 133 AND 236)

**133**

**ISAAC OUWATER**  
(Amsterdam 1748-1793)

*The Keetpoort en Oost and Kaaipoort, Edam; and Purmer and Monnikendammerpoort, Edam with the Kwakelbrug with the spire of the Onze-Lieve-Vrouwe-kerk beyond*

the first signed 'I Ouwater' (lower left); the second signed with monogram 'IOW' (lower right, on the barrel)

oil on panel  
13½ x 16⅞ in. (33.8 x 43 cm.)

a pair (2)

£30,000–50,000

\$40,000–66,000

€34,000–55,000

**PROVENANCE:**

Major C.H. Gregory-Hood, Styvechale Hall, Warwickshire, and by descent to the present owner.

**EXHIBITED:**

Leamington, Leamington Spa Art Gallery & Museum, *Art Treasures of Warwickshire Exhibition*, 29 May-3 July 1948.

Ouwater worked as one of the last representatives of a pictorial tradition which had reached its apogee during the Dutch 'Golden Age'. Working in the tradition of the topographical townscape, he took especial inspiration from the work of his predecessor, Jan van der Heyden. Although he lived in Amsterdam for the greater part of his life, Ouwater travelled throughout Holland, making sketches which later worked up in his paintings. His townscapes are frequently characterized by his use of light, fresh colours, meticulously rendered architectural details and the play of light. The present views depict the town of Edam in the Netherlands, situated on the Markermeer, north of Amsterdam. Both appear to have been based on a pair of detailed pen and wash drawings of the same views, now in the Rijksdienst voor het Cultureel Erfgoed, Amersfoort (inv. nos. 40001746 and 40001747), though differ in the number and arrangement of the figure which populate them. In the second painting, the city gates are shown surmounted by the town's coat-of-arms, showing a bull, with three stars above, on a red field.



PROPERTY FROM A SWISS COLLECTION

**\*134**

GERRIT BERCKHEYDE  
(Haarlem 1638-1698)

*Figures outside a coaching inn*

signed 'Gerrit Berckheyde' (lower left)

oil on canvas

15¾ x 19⅞ in. (40 x 48.5 cm.)

£12,000–18,000

\$16,000–24,000

€14,000–20,000





135

CORNELIS DUSART  
(Haarlem 1660-1704)

*A fiddler and peasants drinking and carousing outside a village inn*

signed and dated 'Corn: dusart fec, / 1693.' (lower right)

oil on canvas

19 3/8 x 16 1/8 in. (49.2 x 40.8 cm.)

£15,000–20,000

\$20,000–26,000

€17,000–22,000

**PROVENANCE:**

Sir Thomas Beauchamp-Proctor, 2nd Bt. (1756-1827) at Langley Hall, Norfolk, by 1815 and by descent to, Sir Christopher R.P. Beauchamp, Bt.; Christie's, London, 11 July 1980, lot 74 (£28,000). with David Koester, Zurich and New York, by 1999. with Wieg Fine Art, Amsterdam, 2003. Private Collection, Belgium, 2003-2017.

**EXHIBITED:**

Norwich, Norwich Castle Museum, *Dutch Paintings from East Anglia*, 20 July-29 August 1966, no. 15.

**LITERATURE:**

*Manuscript Catalogue of the Pictures and Sculptures at Langley Hall, Norfolk*, 1815.

J.P. Neale, *Views of the Seats of Nobleman and Gentlemen in England, Wales and Ireland*, London, 1823, VI, unpaginated.

J. Chambers, *A General History of the County of Norfolk*, Norwich and London, 1829, II, p. 846.

PROPERTY FROM A DUTCH PRIVATE COLLECTION

136

ATTRIBUTED TO CORNELIS VAN DE VELDE  
(England c.1672–c.1729)

*The flagship Royal Sovereign firing a salute at the Nore  
with other warships and Admiralty yachts in attendance*

oil on canvas

30⅞ x 49¼ in. (76.5 x 125.1 cm.)

£20,000–30,000

\$27,000–39,000

€23,000–33,000

**PROVENANCE:**

Hon. Mrs. F. C. Brownlow, and by descent to her son,  
Lt. Col. John D.C. Brownlow, 5th Baron Lurgan  
(1911–1991), and thence by inheritance to the  
following,  
Anonymous sale [The Property of a Lady];  
Christie's, London, 31 October 2007, lot 10  
(£37,700), when acquired by the late father of the  
present owners, as 'Cornelis van de Velde'.

Created for and completed at the command of  
Charles I, his stately Royal flagship *Sovereign  
of the Seas* was, at the time of her launching in  
1637, probably the most remarkable ship in the  
world. Rechristened *Sovereign* after the King's  
execution in 1649 and subsequently renamed  
*Royal Sovereign* at Charles II's Restoration in  
1660, her presence dominated the naval scene  
for the rest of the century and her long career  
was only ended when she was accidentally  
burned at Chatham in January 1696 whilst being  
prepared for her third rebuild. A decision to  
replace her with a vessel of similar magnificence  
was taken almost immediately and her  
successor was laid down in Woolwich Dockyard  
soon afterwards, probably in 1697.

Designed by Surveyor Harding and built under  
his direction, the second *Royal Sovereign* was a  
majestic three-decker measured at 1,883 tons  
and 174½ feet in length with a 50 foot beam.  
With a principal armament of 28-32pdrs. on  
her gundeck, she further mounted 28-18pdrs.  
on her maindeck and 28-9pdrs. on her upper  
deck, with additional 6pdrs. on the quarterdeck,

forecastle and roundhouse (or poop) to give a  
total of 102 guns. In terms of sheer firepower,  
she was a worthy successor to her earlier  
namesake although the grandeur and lavishness  
of her external carvings and decoration were  
also just as spectacular. Indeed, it is intriguing  
to speculate just how much of her cost was  
attributable to all this splendid though needless  
finery, an issue which assumes even greater  
importance once her career is examined.

Launched on 25th May 1701 and commissioned  
for sea under Captain John Fletcher, her first  
operational rôle was as flagship to Sir George  
Rooke when the War of the Spanish Succession  
began in 1702. Rooke's initial objective was  
the capture or destruction of Cadiz and, to this  
end, the fleet he had assembled left Spithead  
on 19th June (1702). Arriving at their intended  
anchorage near Cadiz on 12th August, Rooke  
then displayed 'an ominous lack of energy' which  
resulted in the failure of the several operations to  
take the city and a complete withdrawal a month  
later. From there, Rooke took the fleet to Vigo  
Bay where, on 12th October (1702), he partially  
restored his reputation not only by destroying  
the French fleet at anchor there, but also by  
seizing the Spanish treasure galleons it was  
guarding. Millions in specie was captured yet  
one of the most curious aspects of the affair was  
that Rooke transferred his flag to the 80-gun  
Somerset beforehand and *Royal Sovereign* took  
no part in the action whatsoever.

One possible explanation could be that Rooke  
was under orders not to damage, let alone  
hazard, his flagship by exposing her to enemy  
fire such was her status as the symbolic  
flagship of the entire Navy and, in effect,  
a national icon. There is no documentary  
evidence to support such a theory yet it remains  
a mystifying fact that she never participated in  
any of the great sea-fights of her era despite  
several periods as flagship to successive  
commanding admirals. For unspecified  
reasons, she was effectively rebuilt by Master  
Shipwright J. Rosewell at Chatham between  
1723 and 1729, even though details of her later  
career are equally sparse. Re-classed as a  
90-gun 2nd Rate in 1756, three years later she  
was made Guardship in the Downs, a position  
of some significance, especially in time of war,  
as was the case from 1756-63. Further reduced  
to an 80-gun ship in 1763, perhaps as a result  
of the restoration of peace, she was broken  
up at Chatham a few years later, probably in  
1766 although some sources state 1768. This  
lack of clarity concerning the precise year of  
her demise somehow reflects the whole of  
her sixty-year career which started with such  
promise yet achieved so little. Despite her  
obvious potential as a great ship-of-war, her life  
was curiously unfulfilled and, thus far at least,  
something of an enigma.





PROPERTY OF A LADY

**137**

ADRIAEN VAN DE VELDE  
(Amsterdam 1636-1672)

*A hawking party in an extensive landscape*

signed 'A. V. Velde f' (lower right)

oil on panel

16 x 13 $\frac{3}{4}$  in. (40.5 x 34.5 in.)

£30,000–50,000

\$40,000–66,000

€34,000–55,000

**PROVENANCE:**

Major W.R. Brereton, New Abbey, County Kildare,  
Ireland, 1904.

James William Lowther, 1st Viscount Ullswater,  
Campsea Ashe, Suffolk (d. March 1949).

Patrick Montague-Smith, Richmond, Surrey.

with John Mitchell Fine Paintings, London, 1951.

George Lazarus, Chesham Bois, Buckinghamshire,  
and thence by descent.

Adriaen van de Velde started his early training in Amsterdam with his father Willem van de Velde (c. 1611-1693), however abandoned marine painting in favour of landscapes, and trained in Haarlem with Jan Wijnants (c. 1635-1684). As noticeable in this picture, Adriaen van de Velde was heavily influenced by the group of artists known as the 'Dutch Italianates' whose principal figures were Pieter van Laer (1599-1642/1654) and Nicolaes Berchem (1620-1683). He never went to Italy and his 'Italianate' style therefore relies heavily on his seeing the paintings brought back from Italy by his aforementioned peers. While the flat, arid landscape of the present painting does not particularly speak of Italy, it is the warm fall of light, as well as the subject matter, that render this work distinctly 'southern'.

Due to his skill in painting figures and animals, van de Velde was frequently employed to add staffage to pictures by fellow landscape artists, including Jacob van Ruisdael (1628/9-1682), Meindert Hobbema (1638-1709), Jan Wijnants, Jan van der Heyden (1637-1712) and Frederik de Moucheron (1667-1744).









138

PROPERTY FROM A PRIVATE COLLECTION

**138**

CIRCLE OF JACOB DE WET II  
(Haarlem 1641-1697 Amsterdam)

*Diana and Actaeon*

oil on panel

9½ x 18¾ in. (24.3 x 46.8 cm.)

in an ornate Dutch carved giltwood frame, circa 1670

£15,000–25,000

\$20,000–33,000

€17,000–28,000

**PROVENANCE:**

Anonymous sale [Mrs. H. L. Last, Newark]; Christie's, London, 10 February 1967, lot 3, as 'Poelenburg' (380 gns.), when acquired by the family of the following, Anonymous sale; Christie's, London, 9 December 2005, lot 165, as 'Circle of Dirck van der Lisse' (£34,800), when acquired by the present owner.

PROPERTY FROM A PRIVATE COLLECTION

**139**

MARTIN KNOLLER

(Steinach am Brenner 1725-1804 Vienna)

*An extensive wooded landscape with figures by a waterfall,  
a town beyond; and Travellers resting by a waterfall, a town beyond*

oil on canvas

36¾ x 50¾ in (93.7 x 128.8 cm.)

a pair (2)

£40,000–60,000

\$53,000–79,000

€45,000–66,000

**PROVENANCE:**

with Giacomo Vivanti, Rome, as 'Circle of Francesco Zuccarelli', from whom acquired on 14 April 1955 by the following. Anonymous sale [The Property of a Private Collector]; Christie's, New York, 26 January 2005, lot 221 and 222, when acquired by the present owner.





139 (a pair)



**PROPERTY FROM THE COLLECTION OF JAMES O. FAIRFAX AC  
(LOTS 140 AND 141)**

James Oswald Fairfax AC (1933-2017) was a passionate and discerning connoisseur whose interest in the fine and decorative arts spanned eras, cultures and continents. The art he collected over the years reflects both his eye for beauty and also his love of travel, and was acquired to adorn the beautiful homes that he created for himself both in Australia and the United Kingdom.

The great-grandson of the founder of the *Sydney Morning Herald* and Chairman, from 1977 to 1987, of publishers *John Fairfax Ltd.*, James was educated in Sydney, Melbourne and then at Balliol College, Oxford. His kindness and generosity extended to artists, collectors and amateurs, and not least to public institutions: among his many generous bequests to Australian galleries, were important works by Rubens, Ingres, Canaletto and Watteau, given to the Art Gallery of New South Wales; the National Gallery of Australia; the National Gallery of Victoria; Gallery of Modern Art, Brisbane and the Art Gallery of South Australia, ensuring that his taste will be shared with a wide public. Christie's is delighted to be offering works from this fascinating and varied collection in a series of sales in London.

**\* 140**

COLOGNE SCHOOL, 15TH CENTURY

*Saint John the Evangelist*

on gold ground panel  
9½ x 5½ in. (24.5 x 13.7 cm.)

£25,000–35,000

\$33,000–46,000  
€28,000–39,000

**PROVENANCE:**

with Scheidwimmer, Munich, 1958.  
Dr. Rudolf Heinemann (1901-1975) and Lore Heinemann (d. 1996), New York;  
(t) Christie's, London, 4 July 1997, lot 70.  
with Agnew's, London; from whom purchased by  
James Fairfax, Bowral, New South Wales, 1999.

**EXHIBITED:**

Sydney, Art Gallery of New South Wales, *The James Fairfax Collection of Old Master Paintings, Drawings, and Prints*, 17 April-20 July 2003, no. 13 (catalogue by R. Beresford and P. Raissis).

Depicted with his hands clasped, an expression of solemn anguish on his face, this small painting of Saint John the Evangelist is a fine example of the elegance and courtly refinement which typified painting in Cologne at the beginning of the fifteenth century. Traditionally the attitude adopted by the saint in this panel is associated with scenes of the Crucifixion when his more traditional attributes of an eagle or poisoned chalice were not necessary and inappropriate to the setting. The delicate pattern of punchwork which borders the panel suggests that it was not cut directly from a larger panel but that it probably formed part of a larger ensemble of similar works, almost certainly counterbalancing an image of the grieving Virgin, with a Crucifixion between. The orientation of the panel likewise suggests that the heavy weighting toward the left would have to be balanced by a comparable subject facing right.

While no attribution has yet been convincingly made for the artist of this picture, its place in the artistic milieu of Cologne during the first half of the fifteenth century is clear. Indeed, the influence of the city's great masters like Stefan Lochner and the Master of Saint Veronica is evident in the rounded face, soft palette and elegant style. The way in which the saint's curly hair is painted, using circular strokes of pale yellow over a light brown under-paint, is reminiscent of the work of other Cologne masters working in the 'Courtly Style', in particular the angels in the Master of Saint Lawrence's *Virgin in the Garden of Paradise*, of circa 1420 (Cologne, Wallraf-Richartz Museum, inv. no. WRM Dep. 0361). The present artist's interest in drapery, however, seems to have been greater and he lavished attention on his Saint John's voluminous mantle, which is tucked up under the saint's arm revealing the pink lining and falls in a complex series of folds to the grassy floor. Saint John's hands and feet too are removed from the Master of Saint Lawrence's more delicate treatment of these features.





(actual size)

PROPERTY FROM THE COLLECTION OF JAMES O. FAIRFAX AC  
(LOTS 140 AND 141)

**\* 141**

EDWARD BOWER  
(fl. London 1629-1667)

*Portrait of Thomas Fairfax, 3rd Lord Fairfax of Cameron (1612-1671),  
three-quarter-length, in armour, a landscape beyond*

signed, inscribed and dated 'Bower at Temple Barr / fecit 1646.' (centre right)

oil on canvas

48% x 30% in. (122.8 x 100 cm.)

£40,000-60,000

\$53,000-79,000

€45,000-66,000

**PROVENANCE:**

Eshton Hall, Nr. Gargrave, North Yorkshire.  
Anonymous sale [The Property of a Gentleman];  
Christie's, London, 10 April 1992, lot 4.

**LITERATURE:**

D. Piper, *Catalogue of Seventeenth-Century  
Portraits in the National Portrait Gallery 1625-1714*,  
Cambridge, 1963, p. 123.

Thomas Fairfax, 3rd Lord Fairfax of Cameron, was the leader and guiding force of Oliver Cromwell's 'New Model Army' during the English Civil War. Born in 1612, he studied at St John's College Cambridge and Grey's Inn before joining Sir Horace de Vere's army in the Low Countries to learn the art of war. Fairfax was knighted by King Charles I for his efforts in the first and second Bishops Wars against the Scottish armies. Though he had supported the Crown in these struggles, Fairfax believed in the power of Parliament as a stabilising body and joined Cromwell on the outbreak of war in 1642 as Lieutenant-General of the horse in the northern Parliamentary army. Three years later he became Lord General of the New Model Army, the restructured Parliamentarian force, where his soldiers gave him the nick-name 'Black Tom' for his dark hair and swarthy complexion. Despite his belief in the Parliamentary vision and the need to depose the King, Fairfax was inherently against Charles' execution. Charles himself described Fairfax as 'a man of honour, [who] keeps his word that he had pledged to me' (*The Encyclopaedia Britannica*, 7th ed., vol IX, London, 1842, p. 479.)

Painted in 1646, this portrait may commemorate the final capitulation of the Royalist armies to the Parliamentary forces; Charles held no garrison or army in England from September 1646, Oxford having fallen in June of that year. The impressive jewel that hangs from the chain across his breastplate is likely that which was offered to him as a gift following his victory at the decisive Battle of Naseby in 1645, the success which led to Fairfax re-taking the Royalist held West Country. With his sumptuous slashed orange sleeves and green sash, Bower's portrait differs from the austere portraiture more often connected with the Parliamentary leaders, such as Samuel Cooper's depiction of Oliver Cromwell (National Portrait Gallery, London). Bower was known for his portraits of leading Parliamentarians. He painted Fairfax on at least two occasions, a mounted full-length portrait is known from various print versions, such as William Marshall's example of *circa* 1647-1649 published by John Partridge (National Portrait Gallery, London).









PROPERTY OF A LADY

**142**

JOSEPH WRIGHT OF DERBY, A.R.A.  
(Derby 1734-1797)

*Portrait of a gentleman, seated three-quarter-length, in a brown coat and breeches, with a dog; and Portrait of a lady, three-quarter-length, in a blue dress and lace collar and cuffs, standing in a landscape*

oil on canvas

50¼ x 40¼ in. (127.5 x 102 cm.)

in their original carved and swept frames

a pair (2)

£30,000–50,000

\$40,000–66,000

€34,000–55,000

**PROVENANCE:**

Mrs W.G. Peters, Syston Court, Bristol; Christie's, London, 19 November 1976, lot 161, when acquired by the present owner.





By 1760, Joseph Wright of Derby, following his training under Thomas Hudson and John Hamilton Mortimer, had established a successful practice painting portraits of wealthy middle-class sitters in Derby and its environs. In the early months of that year, Wright made a tour of the neighbouring Midland towns to the east, including Retford, Lincoln, Newark, Boston, Thorne and Doncaster. It seems highly likely that it was during this tour that Wright painted the present pictures, which can be compared stylistically with his portraits of William Pigot and his wife Elizabeth (1760; see B. Nicolson, *Joseph Wright of Derby, Painter of Light*, London & New York, 1968, I, p. 217, nos. 120 & 121; II, p. 12, pls. 23 & 24). The portrait of the unidentified

gentleman here is also strikingly similar to that of Elizabeth's father, William Brooke, who also sat to Wright in 1760. The frame on the Brooke portrait, which was made by the Huguenot frame-maker, John Dubourg, with whom Wright had an account, compares closely with the frames on the present pictures (see P. Mitchell, 'Wright's Picture Frames' in *Wright of Derby*, exhibition catalogue, London, 1990, p. 273, fig. 1).

We are grateful to Brian Allen for confirming the attribution after inspection of the originals and for his assistance with this entry.





PROPERTY OF A LADY

**143**

**GEORGE ROMNEY**

(Dalton-in-Furness, Lancashire 1734-1802 Kendal, Cumbria)

*Portrait of William Salmond (1737-1779), three-quarter-length, in the robes of office of a member of the Island Council of Antigua, his left hand resting on an architectural drawing, in a landscape; and Portrait of Jane Salmond, née Hasell (1745-1820), three-quarter-length, in an oyster satin dress and pink gown, in a landscape*

with identifying inscription and date 'M. Salmon. / Ag. 28.1765.' (lower right); and with identifying inscription and date 'M. Salmon. / Ag. 21.1765.' (lower left) oil on canvas

50¾ x 40¾ in. (128 x 102.5 cm.)

a pair (2)

**£50,000–80,000**

**\$66,000–100,000**

**€56,000–89,000**

**PROVENANCE:**

By descent through the sitters' fourth son, Francis Salmond (1770-1823), to his elder daughter, Louisa Jane Salmond, who married Andrew Grieve of Edinburgh in 1843, and by descent to the present owners.

**LITERATURE:**

A.L. Salmond, *Salmond of Waterfoot in the County of Cumberland*, privately published, 1887, p. 8.

F. Wilkins, *The Hasells of Dalemain: A Cumberland Family 1738-1794*, Kidderminster, 2003, pp. 62-63.

A. Kidson, 'Romney Since 2002', *The Transactions of the Romney Society*, IX, 2004, pp. 28-29.

A. Kidson, *George Romney: Complete Catalogue of his Paintings*, II, New Haven & London, 2015, pp. 518-519, nos. 1156 & 1157.





Painted in 1765, these striking portraits are fine examples of Romney's early work. Writing on the pair in his 2015 catalogue, Alex Kidson (*op. cit.*, p. 519) observes: 'They are in Romney's most extreme metropolitan style at this date, and are arguably the most confident and accomplished paintings he had yet made.'

William Salmond was the son of James Salmond of Antigua and Lydia, née Hanson. After the death of his first wife, William married secondly Jane, daughter of Edward Hassell of Dalemain, near Penrith, on 3 October 1765. Interestingly, the commission appears to have begun as a 30 x 25 inch bust-length portrait of William, and was subsequently enlarged to its current format, whereas no such alteration is evident in that of the pendant of his wife.

Kidson (*op. cit.*, p. 519) notes that the pink gown worn by Jane appears also in Romney's portrait of *Mrs Cecilia Strickland* (cat. no. 1249; Havana, Museo Nacional de Bellas Artes). This link is probably explained by the fact the two families were well acquainted and the Salmonds rentedSizergh Castle, near Kendal in Cumbria, from the Stricklands in 1766, the year after the present portraits were executed.



144

HUGH DOUGLAS HAMILTON, R.H.A.  
(Dublin 1739-1808)

*Portrait of a gentleman, three-quarter-length, holding a book,  
Mount Vesuvius beyond*

oil on canvas  
66½ x 49 in. (168 x 124.5 cm.)

£7,000–10,000

\$9,200–13,000  
€7,800–11,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 19 November 1982, lot 89,  
as 'Hugh Douglas Hamilton'.  
Anonymous sale; Bonhams, London, 9 July 2008, lot 60, as 'British School,  
18th Century'.

**LITERATURE:**

F. Cullen, 'The oil portraits of Hugh Douglas Hamilton', *Walpole Society*,  
Oxford, 50 (1984), p. 204, no. 134.

Hamilton was born in Dublin in 1739 but relocated to London in the early 1760s where his skills in portraiture attracted commissions from numerous patrons, including the Royal Family, for whom he executed a number of portraits that are now in the Royal Collection.

In 1778 Hamilton followed the migration of his well-heeled sitters to Rome, and remained in Italy until 1792, painting many British visitors and bringing the full-length portrait in pastel to a new height. Whilst many of Hamilton's clients required nothing more from him than a small-scale likeness of themselves, a few allowed the artist to give vent to his imaginative powers in full-length and three-quarter-length pictures. It was in these works that Hamilton produced his greatest masterpieces, inspired by the Grand Tour portraits made fashionable by the artist Pompeii Batoni.

We are grateful to William Laffan for confirming the attribution on the basis of photographs.





145

JOHN GLOVER, O.W.S.  
(Houghton-on-the-Hill 1767-1849 Deddington, Tasmania)

*View of Llangollen, Wales*

oil on canvas  
29¼ x 40¾ in. (74.2 x 103.5 cm.)

£20,000–30,000

\$27,000–39,000  
€23,000–33,000

The son of a Leicestershire farmer, Glover was appointed writing master at a school in Westmorland in 1786, and eight years later became drawing master in Lichfield, Staffordshire. He was a pupil of William Payne, and in 1795 began exhibiting oil paintings at the Royal Academy, which were favourably received compared to those of Turner, much to the irritation of John Constable. A founding member of the Old Water-Colour Society, Glover exhibited regularly before he emigrated to Tasmania in 1831, becoming famous as the father of Australian landscape painting. There are several known drawings and paintings that Glover made in and around Llangollen, and this landscape would appear to show St Collen's Church by the river Dee, with Castell Dinas Brân on the hilltop beyond. There were several views of Llangollen by Glover that were publicly exhibited during the 1820s that may be identified with this picture.



PROPERTY FROM A DISTINGUISHED EUROPEAN PRIVATE COLLECTION

**146**

**FRANZ DE PAULA FERG**  
(Vienna 1689-1740 London)

*An Italianate townscape with figures gathered around a commedia dell'arte performance; and An Italianate townscape with figures making merry and dancing the 'saltarello'*

both signed with monogram 'FV' (lower left; and lower right, on the rock)

oil on copper

15½ x 18¼ in. (38.3 x 46.4 cm.)

a pair (2)

£60,000–80,000

\$79,000–100,000

€67,000–89,000

**PROVENANCE:**

Rudolf von Gutmann, Vienna, circa 1910.

Confiscated by the Austrian Bundesdenkmalamt, 1938, and brought to one of the depots, and restituted to Rudolf von Gutmann, circa 1950, and by descent; Christie's, Amsterdam, 10 May 2006, lot 89, where acquired by the present owner.





Ferg studied painting under his father, the landscapist Adam Pankraz Ferg (1651–1729), and later learned staffage painting under Johann (Hans) Graf (1653–1710). Combining landscape and genre painting, his small-scale, highly detailed works are characteristic examples early eighteenth century Austrian painting. Often suffused with warm light, Ferg's early *oeuvre* was influenced by the Italianate landscapes popularised in the Netherlands during the seventeenth century by painters like Nicolaes Berchem and Karel du

Jardin who were themselves indebted to the influence of Italy. The painter also took much inspiration from the printmaker, Jacques Callot (c. 1592-1635) whose etchings of contemporary figures from soldiers to beggars, can easily be recognised in the staffage of many of Ferg's pictures. This relationship is particularly evident in the figures of the *Commedia dell'Arte* performance in the first of these pictures and of which Callot produced a series of such figures derived from his time in Florence.





147

JEAN-BAPTISTE PATER  
(Valenciennes 1695-1736 Paris)

*A fête champêtre*

oil on canvas  
29½ x 36½ in. (74 x 91.8 cm.)

£20,000–30,000

\$27,000–39,000

€23,000–33,000

**PROVENANCE:**  
Private collection, UK.





PROPERTY OF A GENTLEMAN (LOTS 161, 148 AND 171)

**148**

**CHARLES POËRSON**  
(Vic-sur-Seille 1609-1667 Paris)

*A cavalry skirmish*

oil on canvas  
30 x 49 in. (76.3 x 124.8 cm.)

£40,000–60,000

\$53,000–79,000  
€45,000–66,000

**PROVENANCE:**

General John Wells, as 'Pietro da Cortona' (according to a label on the reverse).  
Anonymous sale [Property of a Lady]; Sotheby's, London, 6 July 2000, lot 33,  
where acquired by the present owner.

Trained in the studio of Simon Vouet, the majority of Charles Poërsen's surviving *oeuvre* correspond to a number of tapestry series illustrating Biblical and classical subjects. The present battle scene relates closely to a picture now in the Gemäldegalerie Alte Meister in Kassel, which was probably a small, painted design for a tapestry of a *Cavalry Engagement*

(Lyon, Musée des Tissus). While the Kassel picture has been identified as likely depicting the defeat of Marc Antony's forces by Octavian at the Battle of Actium, this does not appear to be the case with the present picture. The fashion for battle pictures of this type was common during the mid-seventeenth century and, in the absence of an identifiable tapestry after the picture, it can be suggested that the work was made as an independent painting, depicting a classicised, though probably not specific, cavalry battle. The colouring of the figures, particularly the closely engaged warriors at the left of the composition, remains close to that of Vouet, though Poërsen's concentration on sharp lighting and deep shadow, especially in the bodies lying at the very edge of the canvas mark something of a departure from his master's style. The posthumous inventory drawn up the 5 July 1667 of the painter's effects demonstrates that Poërsen evidently profited by scenes of this type and excelled in their production.

The attribution was confirmed on the basis of a photograph in 2000 by Clémentine Gustin-Gomez.

149

PIERRE PATEL

(Picardy c. 1605-1676 Paris)

*An Italianate river landscape with figures resting by ruins with their herd*

oil on canvas

23½ x 31¾ in. (59.6 x 80.8 cm.)

£50,000–80,000

\$66,000–100,000

€56,000–89,000

**PROVENANCE:**

(Possibly) Ange-Laurent de La Live de Jully (1725-1779); his sale, Paris, 2 May 1770 (=1st day), lot 40, as 'Pierre Patel the Elder and F. Boucher' (500 francs to Clerisseau for the Countess of England).

William, 2nd Viscount Harcourt (1908-1979), Nuneham Park, Oxfordshire; Christie's, London, 11 June 1948, lot 151 (55 gns. to Pollak).

with Mario dei Fiori Gallery, Rome, in 1970.

Private collection, Italy, by 1978.

**LITERATURE:**

'Notable works of Art now on the Market', *The Burlington Magazine*, supplement, December 1970, no. 813, CXII, pl. XXV.

L. Salerno, *Pittori di Paesaggio del Seicento a Roma*, II, Rome, 1979, pp. 494 and 497, fig. 81.4.

M. Fagiolo dell'Arco, 'Pierre Patel', *France in the Golden Age: Seventeenth Century French Paintings*, exhibition catalogue, Walpole Gallery, London, 1996, p. 48, illustrated.

N. Coural, *Les Patel: Pierre Patel (1605-1676) et ses fils: Le paysage de ruines à Paris au XVIIe siècle*, Paris, 2001, pp. 147-8, no. PP 18, illustrated.

Although Pierre Patel never travelled to Italy, he would have undoubtedly become acquainted with the work of Claude Lorrain (1600-1682). Patel would have seen the pictures by Claude being imported back to Paris from Rome in the mid-17th Century. There are similarities between their two styles; both men possessed a talent for light, airy compositions, elevated by the inclusion of classical motifs.

The current painting is a beautiful example of Patel's approach to composition. Unlike some of his contemporaries, such as Jean Lemaire (1598-1659), Patel did not view the natural landscape as a background accompaniment to classical ruins. Instead, the ruins are included to raise the landscape genre, allowing it to compete with the grandeur of history painting on its own terms. The details of the Corinthian capitals, the geometric entablature and the delicacy of the bas-relief frieze are executed with great precision. These ruins frame the composition and guide the viewer's gaze over the fields to the far-off horizon. A similar effect is produced by the *Italian Landscape* in the Kunstmuseum, Basel, where the ruins act as a frame to the natural landscape.







150

STUDIO OF JEAN-FRANÇOIS DE TROY  
(Paris 1679-1752 Rome)

*Susanna and the Elders*

oil on canvas  
38 $\frac{5}{8}$  x 53 $\frac{1}{4}$  in. (98 x 135.2 cm.)

£20,000–30,000

\$27,000–39,000  
€23,000–33,000

**PROVENANCE:**

Franchetti Collection, Venice; Palais Galliera, Paris, 2 December 1974, lot 30. Anonymous sale; Hôtel Drouot, Paris, 29 November 1991, lot 37, as 'Attributed to Jean-François de Troy'. The Estate of Giancarlo Baroni; Sotheby's, New York, 31 January 2013, lot 176.

**LITERATURE:**

C. Leribault, *Jean-François de Troy*, Paris 2002, p. 407, under no. P. 326, as a workshop replica.

This appears to be a high-quality workshop replica of De Troy's signed painting of 1748 today in the Fundación Luis A. Ferré, Ponce, Puerto Rico (see Leribault, cat. no. P.326, ill. p.121).





PROPERTY FROM A PRIVATE COLLECTION

**151**

CHARLES-FRANÇOIS GRENIER DE LACROIX,  
CALLED LACROIX DE MARSEILLE  
(?Marseilles c. 1700/20-?1779 ?Berlin)

*Fishermen and washerwomen on a shore in front of a fortified town*

signed and dated 'De Lacroix / 1780' (lower left)

oil on canvas

32 x 46 $\frac{1}{8}$  in. (81.1 x 117.2 cm.)

£30,000–50,000

\$40,000–66,000

€34,000–55,000

**PROVENANCE:**

with Galerie Seligmann & Co., New York, 1943, when acquired by the following,  
Anonymous sale [Property of a European Collector]; Christie's, Paris,  
14 December 2004, lot 208, when acquired by the present owner.

PROPERTY OF A LADY

**152**

STEFANO D'ANTONIO DI VANNI  
(Florence c. 1407-1483)

*Saint Julian the Hospitaller kills his father and mother and confesses to his wife*

tempera and gold on poplar panel  
7 x 11 in. (17.8 x 27.9 cm.)

£50,000–80,000

\$66,000–100,000

€56,000–89,000

**PROVENANCE:**

Carlo Lasinio (1759-1838), Pisa, as 'Agnolo Gaddi', according to an old label on the reverse.

Stefano d'Antonio di Vanni was a collaborator of Bicci di Lorenzo, and contemporary records show that theirs was the largest and most successful workshop operating in Florence at the time. Lorenzo di Bicci had run the flourishing workshop before Bicci inherited it, and Bicci in turn employed his own son Neri di Bicci from the mid-15th century. As a result of these complex working practices, Bicci di Lorenzo's name has often been associated with works actually attributable to distinct hands working alongside him, like this panel, which was formerly given to Bicci but has now been identified by Laurence B. Kanter, as the work of Stefano d'Antonio.

Saint Julian the Hospitaller was an early Christian saint born into a noble family but cursed by a pagan witch who promised he would one day murder his own parents. To avoid this terrible fate, Saint Julian left home, married, and settled far away. His parents eventually sought him out, arriving at his home one day while Julian was out hunting, and were invited by his wife to rest until their son returned. However, the Devil found Julian riding alone and told him that his wife is with another man; enraged, Julian murdered both the people he finds in his bed, only to be distraught by the truth of which his wife – who appears at the left in the present scene – immediately informs him. To repent, Julian spent the rest of his days establishing hospitals and houses for the homeless and sick, earning himself the nickname "Hospitaller".

This panel is from the same predella as the two companion scenes (Arizona University Museum of Art, Tempe; and formerly Reinhardt Gallery, New York). All three panels have the same *pastiglia* ornamentation at their corners,

punching in the figures' haloes, and distinctive treatment of architectural elements, which lend the series a visual coherence. Although the dimensions of the ex-Reinhardt picture are not recorded, the Tempe *Nativity*, which was the central element, is almost exactly twice the width of the present work. As Laurence Kanter pointed out, the altarpiece probably consisted of three elements, rather than five, because the predelle of conventional pentaptychs of this period usually did not feature central scenes twice as wide as lateral compartments. The three panels, therefore, almost certainly comprised the entirety of the original predella, and were probably surmounted by a central narrative scene flanked by two full-length standing saints, each above the panel showing a story from his legend.

The main components of this altarpiece have not been identified. One of the lateral panels clearly represented Saint Julian (a popular figure in Florentine art of this period) as the iconography of this work implies. The other lateral panel would have shown the saint responsible for the miracle represented in the ex-Reinhardt picture, which shows a figure falling from a window and then being resurrected after the saint's name is invoked: This presumably represented the miraculous resurrection of the son of a Roman notary when Fra Rabano invoked the aid of Saint Francis.

*Scene from the life of a saint*, art market, New York, 1925







**153**

ATTRIBUTED TO NICCOLO DI PIETRO GERINI  
(Florence, active 1366?-c. 1414/5)

*The Madonna and Child*

on gold ground panel, shaped top, in an integral frame  
46 x 23¼ in. (116.7 x 59 cm.)

inscribed 'AVE-MARIA-GRACIA-PLENA-DOMIN' (lower centre)

£20,000–30,000

\$27,000–39,000

€23,000–33,000





154

JACOPO DA VALENZA  
(active in the Veneto 1485-1509)

*The Madonna and Child with a landscape beyond*

oil and gold on panel  
25½ x 18¾ in. (63.5 x 47.3 cm.)

£25,000–35,000

PROVENANCE:  
with W. B. Paterson, London, 1930.

\$33,000–46,000  
€28,000–39,000

## 155

SCIPIONE PULZONE  
(Gaeta 1544-1598 Rome)

*Christ on the Road to Calvary*

oil on canvas

47½ x 65½ in. (120.7 x 165.5 cm.)

£40,000–60,000

\$53,000–79,000

€45,000–66,000

### PROVENANCE:

(Possibly) Marcantonio II Colonna, duca di Tagliacozzo and duca and principe di Paliano (1535-1584), Palermo, 1583.

(Possibly) Mateo Vázquez de Leca (1542-1591), Madrid.

(Possibly) Mateo Vázquez de Leca (1573-1649), Seville.

### EXHIBITED:

Gaeta, Museo Diocesano, *Scipione Pulzone*.

*Da Gaeta a Roma alle Corti europee*, 26 June-27 October 2013, no. 16.

### LITERATURE:

R. Borghini, *Il Riposo di Raffaello Borgini in cui della pittura e della scultura [...]*, Florence, 1584, p. 578.

F. Pacheco, *Arte de la Pintura*, 1649, ed. F.J. Sanchez Cantón, Madrid, 1956, I, pp. 482-3.

F. Tomassetti, 'Il pittore Scipione Pulzone detto il "Gaetano" e il ritratto di Marcantonio Colonna', *Roma: rivista di studi e vita romana*, VII, 12, 1928, p. 544, note 9.

A. Venturi, *Storia dell'arte italiana. IX. La pittura del Cinquecento*, part VII, Milan, 1934, note p. 763.

F. Zeri, *Pittura e Controriforma. L'arte senza tempo" di Scipione da Gaeta*, Turin, 1957, p. 25.

A. Marabottini, 'Un dipinto di Scipione Pulzone in Sicilia', *Commentari*, XIII, 1962, p. 48.

F. Campagna Cicala, 'La diffusione dell'iconografia della 'Madonna degli Angeli' nelle chiese cappuccine in Sicilia: Scipione Pulzone e Alberto Duranti', *Prospettiva*, 19, 1979, III, p. 42.

V. Abbate, 'I tempi del Caravaggio. Situazione della pittura in Sicilia (1580-1625)', in *Caravaggio in Sicilia. Il suo tempo, il suo influsso*, Palermo, 1984, pp. 47-50.

P. Leone De Castris, *Pittura del Cinquecento a Napoli 1573-1606. L'ultima maniera*, Naples, 1991, pp. 259-60.

J.M. Ruiz Manero, 'Obras y noticias de Girolamo Muziano, Marcello Venusti y Scipione Pulzone en España', *Archivo Español de Arte*, 272, 1995, pp. 376-8.

A. Donò, 'Scipione Pulzone (1545-1598), il pittore della "Madonna della Divina Provvidenza"', *Barnabiti Studi. Rivista di ricerche storiche dei Chierici Regolari di S. Paolo*, XIII, 1996, pp. 13 and 91.

P. Leone De Castris, 'Le cardinal Granvelle et Scipione Pulzone', in J. Brunet and G. Toscano (eds.), *Les Granvelles et l'Italie au XVIème siècle: le mécénat d'une famille*, Besançon, 1996, p. 184.

V. Abbate (ed.), *Porto di mare 1570-1670. Pittori e pittura a Palermo tra memoria e recupero*, Naples, 1999, p. 12.

A. Dern, *Scipione Pulzone (ca. 1546-1598)*, Weimar, 2003, pp. 44-5, 68, 198 and 205, notes 116 and 198, no. 101.

F. Nicolai, 'La committenza artistica di Marcantonio II Colonna: le decorazioni pittoriche dei palazzi 'Della Torre' ai Santi Apostoli, di Pio IV sulla via Flaminia e gli esordi romani di Scipione Pulzone', *Studi romani*, 54, 2006, pp. 302-3 and 310, doc. 6. A. Vannugli, 'La subida al calvario de Scipione Pulzone para Marcantonio Colonna', *Archivo Español de Arte*, LXXXV, 340, October-December 2012, pp. 303-328, passim., fig. 1.

Scipione Pulzone was a key figure at the time of the Counter Reformation in Rome in the later 16th century. Born in Gaeta, he excelled as both a portraitist and history painter, working for major families in Rome, and travelling to the courts at Florence and Naples. In the wake of the Council of Trent, his spirited history painting was aimed at stirring pathos, creating devotional pictures that would bring the viewer closer to the story and suffering of Christ. This picture is an ambitious demonstration of that intent. It was first shown publicly during the 2013 exhibition at Gaeta, the first to be dedicated to Pulzone, when the early history of the picture was reconstructed. The circumstances of the commission were known through documented sources: Marcantonio II Colonna, a key patron of Pulzone, had ordered the picture in 1581, and the finished work was delivered to Palermo in 1583. Colonna then gave it to Mateo Vázquez de Leca, the powerful secretary of Philip II, in order to ingratiate himself with the Spanish court, and the picture passed subsequently to the nephew of Vázquez de Leca in Seville, after which all traces of the work were lost. When the picture in question came to light and was exhibited in 2013, it was documented

as the lost Colonna picture. An alternative theory however has recently been proposed that our picture is instead the version that Pulzone painted for Cardinal Ferdinando de' Medici in 1583. The emergence of an old copy, or replica (*Scipione Pulzone. Da Gaeta a Roma alle Corti europee*, 2013, p. 292), testifies to the importance and popularity of the composition, which is one of Pulzone's most elaborate works.

The subject itself and complex arrangement of the figures owes much to the revival of interest in the work of Sebastiano del Piombo during the Counter Reformation and to Pulzone's own admiration for Raphael. The debt to the latter's *Lo Spasimo di Sicilia* (c. 1514, Madrid, Museo del Prado) is evident. The pious expressions of the Madonna, and the figure behind her on the right, are typical of Pulzone's devotional art. They can be compared to the figures in *The Crucifixion* in the Chiesa Nuova, Rome, which dates to the same moment, 1583, and to the *Lamentation*, made for the Chiesa del Gesù, Rome (now New York, Metropolitan Museum of Art). The drama wrought by such intensity of expression is due in part to his renowned skill as a portraitist, which was highly praised by Raffaello Borghini, saying that he was 'very excellent in painting portraits [which] seem to be alive' ('che paiono vivi') and that his portraits were sought after by the 'most important gentlemen of Rome and all of the beautiful women' ('Signori principali di Roma, e tutte le belle donne') (R. Borghini, *Il Riposo*, Florence, 1584, p. 578). We are grateful to Antonio Vannugli for his assistance in cataloguing this lot.





PROPERTY FROM A PRIVATE COLLECTION (LOTS 156 AND 157)

**156**

MICHELE TOSINI, CALLED MICHELE DE RIDOLFO DEL GHIRLANDAIO  
(Florence 1503-1577)

*The Madonna and Child with the Infant Saint John the Baptist*

oil on panel

34  $\frac{3}{8}$  x 28 in. (87.3 x 71.1 cm.)

with inventory number '3766 no. 5 D. 30' (on the reverse of the frame)

£50,000–80,000

\$66,000–100,000

€56,000–89,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 7 July 2006, lot 139, when acquired by the present owner.

Michele Tosini began his early training in Florence with Lorenzo di Credi and Antonio del Ceraio. In *circa* 1516 he entered the workshop of Ridolfo Ghirlandaio (1483-1561), and by the mid-1520s, the two artists were often collaborating. Giorgio Vasari writes in his 1568 *Life of Ridolfo, David, and Benedetto Ghirlandaio* that Michele was Ridolfo's greatest disciple and that the two loved one another as father and son, which is why he was known always as Michele di Ridolfo. Their close working relationship spanned several decades.

Although his early output shows the influence of Fra Bartolomeo and Andrea del Sarto, he later adopted the Mannerist sensibility, and by the second quarter of the sixteenth century the influence of Bronzino and Salviati is visible in his work. In the 1550s Tosini was engaged on a number of significant commissions, foremost among them the fresco decoration of the Salone dei Cinquecento in the Palazzo Vecchio, where he worked alongside Vasari and other leading artists.

The creation of devotional paintings for his Florentine clientele was his speciality and Tosini would often repeat his most successful compositions, altering certain elements. He produced several versions of his most successful Madonnas and this composition recurs, albeit with significant differences in the detail, in the pictures sold in these Rooms, 11 December 1992, lot 3; and another at Christie's, Rome, 18 June 2003, lot 444.









PROPERTY FROM A PRIVATE COLLECTION (LOTS 156 AND 157)

**157**

**NICCOLÒ BETTI**

(Florence c. 1550-after 1617)

*The Holy Family with the Infant Saint John the Baptist*

oil on panel

29 <sup>7</sup>/<sub>8</sub> x 22 <sup>1</sup>/<sub>2</sub> in. (75.8 x 57.1 cm.)

£15,000–25,000

\$20,000–33,000

€17,000–28,000

**PROVENANCE:**

Private collection, Belgium.

Anonymous sale, Christie's, London, 22 April 2005, lot 65, when acquired by the present owner.

Everett Fahy proposed the attribution on the basis of a transparency in 2005. He points out that two versions of the composition have been sold in New York as Francesco del Brina (Christie's, 24 January 2003, lot 78; and Sotheby's, 23 January 2003, lot 42). He considers both of those works and the present picture to be variants of a popular design that evolved in the third quarter of the 16th Century in Florence. Betti was a pupil of Michele di Ridolfo and according to Fahy, 'a rather more refined contemporary of Brina's'.





PROPERTY OF A PRIVATE DUTCH COLLECTOR (LOTS 121 AND 158)

**158**

FLORENTINE SCHOOL, 16TH CENTURY

*Portrait of a gentleman, half-length, in a black slashed doublet,  
his hand resting on a helmet*

oil on panel

34 x 27 $\frac{1}{2}$  in. (86 x 72 cm.)

£25,000–35,000

\$33,000–46,000

€28,000–39,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 25 June 1924, lot 31, as 'Attributed to  
Bronzino', and as a 'supposed Portrait of Francesco Ferrucci' (£53 to Power).  
In the family of the present owners for two generations.



159

PROPERTY FROM A PRIVATE COLLECTION

**159**

**BERNARDINO CESARI**  
(Arpino 1571-1622 Rome)

*A classical battle, probably depicting the defeat of Hannibal by Scipio Africanus Major (circa 235-183 B.C.)*

oil on canvas  
26 x 35½ in. (66.1 x 89.1 cm.)

£15,000–20,000

\$20,000–26,000  
€17,000–22,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 10 July 2008, lot 183.

PROPERTY OF ALADY

**160**

**CESARE DANDINI**  
(Florence 1596-1657)

*Allegory of the Immaculate Conception, with King David, Adam and Eve and Isaiah the Prophet*

oil on canvas  
46¼ x 58½ in. (117.1 x 147.6 cm.)  
inscribed 'FVNDAMENTA / EIVS IN / MONTIBVS / SANCTIS. / PSAL. / 86' (lower left, on the scroll); and 'ECCE VIRGO / CONCIPIET. / ET PARIET / FILIVM / ISAI: 7' (lower right, on the scroll)

£40,000–60,000

\$53,000–79,000  
€45,000–66,000

**PROVENANCE:**

with Heim Gallery, London, 1976.  
with Gasparrini, Rome, 1986.  
Private collection, Milan, by 1996.





160

#### LITERATURE:

'Current and forthcoming exhibitions', *The Burlington Magazine*, CXVIII, no. 880, July 1976, p. 536, fig. 106.

G. Cantelli, 'Per Sigismondo Coccapani 'celebre pittore fiorentino' nominato il maestro del disegno', *Prospettiva*, 1976, VII, p. 37, note 52.

G. Cantelli, *Repertorio della pittura a fiorentina del Seicento*, Florence, 1983, p. 57.

R. Contini, *Il Seicento Fiorentino: Arte a Firenze da Ferdinando I a Cosimo III: Biografie*, Florence, 1986, p. 72.

S. Bellesi, 'Intorno ad alcuni equivoci tra Cesare e Vincenzo Dandini', *Paradigma*, 1992, p. 105.

S. Bellesi, *Cesare Dandini*, Torino, 1996, pp. 94-5, no. 41.

The dogma of the Immaculate Conception became an increasingly important one in Catholic doctrine during the sixteenth century. As a crucial statement of the Virgin's purity, it established that she was conceived without the 'stain' of Original Sin. Following the Council of Trent (1545-1563), which sought to officially define this issue, the iconography of the Immaculate Conception became increasingly popular in the visual arts. Giorgio Vasari's treatments of the subject developed a number of elements which reoccur in later painters' treatments of the subject. As in this finely painted work by Dandini, Vasari included the Tree of Life, with a serpent intertwined in its branches, Adam and Eve, and prophets and Old Testament figures beneath the Madonna, who is raised toward Heaven by a host of *putti*, in pictures like his *Allegory of the Immaculate Conception* in Florence (Galleria degli Uffizi).

The Prophet Isaiah is here adapted from earlier pictures by Dandini, like *Saint Joseph* and *Saint John the Evangelist* painted in the early 1630s (Private collection, Prato; Bellesi, *op. cit.*, nos. 15 and 15a), with the artist adopting a similar treatment of the lined forehead and the dramatically contrasted highlights and shadows. Isaiah's inclusion with the Immaculate Conception is explained by the scroll he holds in his hand, which bears the text of one of his prophecies: 'Behold, a virgin shall conceive, and bear a son' (Isiah, 7:14). The Prophet holds the scroll out toward the viewing, his other hand pointing back to the Madonna. The *putti* surrounding her are characteristic types by Dandini and recur in later paintings like the *Saint Catherine of Alexandria in Meditation* (Florence, Luzzetti collection; *ibid.* no. 103) and the *Allegory of Comedy* (Private collection; *ibid.*, no. 104). Given the affinities that the *Immaculate Conception* shares with these pictures, Bellesi dates to the mid-1630s. Indeed, the cool tonality of flesh, and the strong colouring for the dress and drapery employed across the canvas are characteristic elements of Dandini's evolved, mature style, showing his debt to his formative years with Cristofano Allori and Domenico Passignano.

PROPERTY OF A GENTLEMAN (LOTS 161, 148 AND 171)

**161**

CARLO BONONI  
(Ferrara 1569-1632)

*The Madonna and Child adored by Saints Francis of Assisi  
and Carlo Borromeo*

oil on canvas  
73¼ x 51⅝ in. (186 x 131 cm.)

£40,000-60,000

\$53,000-79,000  
€45,000-66,000

**PROVENANCE:**

Anonymous sale; Sotheby's, New York,  
22 May 1992, lot 86.

**LITERATURE:**

(Probably) D. Benati, *Disegni Emiliani del Sei-  
Settecento: Quadri da stanza e da altare*, Cinisello  
Balsamo, 1991, p. 127, under no. 32.

Carlo Bononi has been seen as the last great  
artist to come from the school of Ferrara, which  
produced such a rich, inventive and idiosyncratic  
line of painters under the Este Dukes, from  
Cosimo Tura through to Garofalo. Apprenticed  
first to Giuseppe Mazzuoli, il Bastarolo, and  
then to Scarsellino, Bononi travelled widely to  
the major artistic centres of the peninsula, but  
received most of his commissions in the towns  
and cities of Emilia: notably Modena, Reggio and  
his native Ferrara.









162

CIRCLE OF CARLO MARATTA  
(Rome 1625-1713)

*Madonna and Child in Glory*

oil on copper  
11 x 7¾ in. (28 x 19.6 cm.)

£6,000–8,000

**PROVENANCE:**

Private collection, Milan, acquired from a friar of the Franciscan Order  
by 3 February 1820, as 'Murillo' (according to a label on the reverse).

\$7,900–10,000

€6,700–8,900





PROPERTY FROM A PRIVATE COLLECTION

**163**

**WILLEM VAN NIEULANDT II**  
(Antwerp 1584-?1635 Amsterdam)

*Saint Peter's Square, Rome, with a procession of cardinals and cannons firing in salute*

oil on panel

26 $\frac{5}{8}$  x 20 $\frac{1}{4}$  in. (67.6 x 51.1 cm.)

inscribed 'SIXTVS V.P.M. / AN MDLXXXV / ECCE DO CRVX / MINI EVGITE / PARATES ADVERS / Æ VINCIT LEO / DE TRIBV. IUDA' (lower left, on the obelisk)

£40,000–60,000

\$53,000–79,000  
€45,000–66,000

**PROVENANCE:**

Anonymous sale; Sotheby's, Amsterdam, 29 October 2007, lot 17.

Dr Luuk Pijl associates this painting, dated to *circa* 1610 when van Nieulandt had returned to the Netherlands from Rome, with a series of views including the *View of the Pantheon, Rome, with townsfolk at a market* (sold Christie's, London, 28 April 2006, lot 17) and a painting of the *Basilica San Maria Maggiore* in the Groninger Museum, Groningen (inv. no. 1931.0117). He suggests that given their near identical scale, similar horizon lines, unity of the tone in the views and similarly scaled figures, the pictures must have been intended as a unified series. Van Nieulandt had trained briefly in Antwerp before moving to Rome to work under his uncle Willem van Nieulandt I and later Paul Brill. He made a number of drawings of the architecture, ruins and landscape he saw in and around the city, before returning north, to Amsterdam and his native Antwerp. This view of *Saint Peter's* and the other pictures of the proposed series were evidently inspired by these detailed studies. The series remains distinctive in the artist's painted *oeuvre* in the prominence accorded to the architectural details of their compositions.

We are grateful to Dr Luuk Pijl for confirming the attribution on the basis of photographs and for assisting with the cataloguing for this lot.





PROPERTY FROM A PRIVATE COLLECTION

**164**

ROMAN SCHOOL, CIRCA 1620

*Head of a man*

oil on canvas

18½ x 14⅞ in. (47.1 x 37.8 cm.)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

**PROVENANCE:**

Private collection, brought back from Italy in 1858 according to a label on the reverse, inscribed 'Tête d'étude/ Rapporté de Rome, voyage d'Italie 1858' (on the reverse of the stretcher).

Anonymous sale; Sotheby's, London, 4 December 2008, lot 174, as 'Roman School, circa 1650'.





**165**

STUDIO OF JUSEPE DE RIBERA, LO SPAGNOLETTO  
(Játiva, Valencia 1591-1652 Naples)

*The Penitent Saint Peter*

oil on canvas  
50¼ x 39¾ in. (127.6 x 100 cm.)

£20,000–30,000

\$27,000–39,000  
€23,000–33,000

This canvas shows one of the most moving scenes of the New Testament, which became a canonical subject for painters in Spain and Italy during the 17th century. During the Last Supper, Jesus predicted that before the cock crowed twice in the morning, Saint Peter would deny him three times. Here, the repentant saint sits in grieved contemplation following Christ's arrest, tears gathering in his eyes and on his cheeks, his face turned toward heaven and illuminated from above.

Ribera and his studio painted a number of works of the *Penitent Saint Peter*, with two versions of almost identical size to this canvas. In 2010, Professor Nicola Spinosa proposed that it be attributed in full to Ribera on the basis of first-hand inspection, comparing it to those painted during the artist's early maturity in Naples in the later 1620s or early 1630s.



PROPERTY FROM A PRIVATE COLLECTION

**166**

GIOVANNI BATTISTA GAULLI, IL BACCICCIO  
(Genoa 1639-1709 Rome)

*Head of a bearded man, probably one of the Magi*

oil on canvas

33 $\frac{1}{8}$  x 27 $\frac{7}{8}$  in. (84.3 x 70.3 cm.)

£15,000–25,000

\$20,000–33,000

€17,000–28,000

**PROVENANCE:**

Anonymous sale; Sotheby's, New York, 29 January, 2009, lot 224.





167

MATTIA PRETI, IL CAVALIERE CALABRESE  
(Taverna, Calabria 1613-1699 Valletta, Malta)

*The Risen Christ*

oil on canvas  
48 $\frac{7}{8}$  x 39 $\frac{1}{8}$  in. (124.3 x 99.2 cm.)

£30,000–50,000

\$40,000–66,000  
€34,000–55,000

**PROVENANCE:**

with Colnaghi, London, 1967.  
Anonymous sale; Finarte Casa d'Aste, Milan, 12-13 December 1973, lot 13.  
Anonymous sale; Finarte Casa d'Aste, Milan, 21 November 1974, lot 70.

**LITERATURE:**

B. Nicholson, "Current and Forthcoming Exhibitions", *The Burlington Magazine*, CIX, no. 770, May 1967, p. 318.  
J. T. Spike, *Mattia Preti: Catalogue Raisonné of the Paintings*, Florence, 1999, pp. 383-4, no. 356, illustrated.

This 'fine expression of Preti's rugged piety' has been dated by John Spike to the decade between 1675 and 1685, a period of intense activity for the painter, following his arrival in Malta (*op. cit.*). It shows the Risen Christ bearing the Cross and presenting His wounds to the viewer. This picture perfectly demonstrates the combination of Caravaggesque chiaroscuro, expressive realism and grand theatricality that came to characterise the artist's dramatic mature style.

168

ORAZIO DE FERRARI  
(Voltri 1606-1657 Genoa)

*Adam and Eve mourning the death of Abel*

oil on canvas

56 $\frac{7}{8}$  x 75 $\frac{1}{2}$  in. (144.5 x 194.5 cm.)

£50,000–80,000

\$66,000–100,000

€56,000–89,000

**LITERATURE:**

A. Orlando, *La Favola di Latona di Orazio de Ferrari: Il ritorno di un capolavoro - Con aggiunte al catalogo del pittore*, exhibition catalogue, Genoa, 2016, p. 80. no. 6.

Though not included in the Bible, the mourning over the body of Abel appears in the several of the Biblical Apocrypha which were popularly widespread in the seventeenth century. Orazio de Ferrari, who spent the majority of his career in Genoa painted a number of versions of the subject. Two of these appear to be copies, with slight variations, of the present composition made in Ferrari's studio. Another picture, with a slightly more complex arrangement of figures, presenting Adam no longer in prayer but with his arms outspread, leaning over the body of his son, is now preserved in a private collection in Milan (Orlando, *op.cit.*, p. 80, no. 5).

The subject was painted twice by the Neapolitan painter, Giovanni Battista Caracciolo, called Battistello (1578–1635), an important follower of Caravaggio in the city, once as a vertical canvas (now in a private collection) and another using a horizontal canvas (Naples, Museo di Capodimonte), which bears a number of similarities to Ferrari's work. The dark background of the scene with the figures illuminated in a strongly accented light, casting deep shadows in some areas, is similar in both. Likewise, both painters heavily foreshortened the body of Abel as a means of creating a greater depth within the composition, though, of course, Ferrari chooses to present Abel with his head closest to the viewer, thus heightening the dramatic and emotional intensity of the scene. Though the life of Orazio de Ferrari is only intermittently documented, it is believed that he visited Naples sometime toward the end of the 1630s, after which his paintings begin to show a clear knowledge of the naturalist, Caravaggesque manner prevalent in the city.







169

STUDIO OF CARLO MARATTI (Camerano 1625-1713 Rome)  
and STUDIO OF FRANZ WERNER VON TAMM  
(Hamburg 1658-1724 Vienna)

*Putti with festoons of flowers on a parapet*

oil on canvas  
47¾ x 67½ in. (122.8 x 171.5 cm.)

£20,000–30,000

\$27,000–39,000  
€23,000–33,000

**PROVENANCE:**

A. Heywood Jones, and by descent to,  
Anonymous sale; Christie's, London, 9 December 2005, lot 143.

This picture relates to a series of collaborative works attributed to Maratti and the flower painter Franz Werner von Tamm, executed after the latter arrived in Rome in 1685. Together they painted a set of six overdoors for the wealthy banker Francesco Montioni for his house in via del Parione in 1692-4. These pictures were so admired by the Marchese Nicolò Maria Pallavicini that he ordered Maratti to produce another group of four similar works for the Palazzo Pallavicini in Rome.

As Dr Rudolph, who at the time of the 2005 sale assisted with the cataloguing of this lot, points out, such was the popularity of these highly decorative overdoors that Maratti's large studio produced a number of copies for clients eager to emulate the latest fashions in Roman interior design. The original works have now been dispersed; however, four of the six Montioni pictures have recently been identified (see S. Rudolph, *Niccolò Maria Pallavicini. L'Acesa al Tempio della Virtù attraverso il Mecenatismo*, Rome, 1995, pp. 86-97): two are in the Musée du Louvre, Paris (RF. 2114-5, see also S. Béguin, 'A propos des "Amours et guirlandes" de Maratta du Musée du Louvre', *Paragone*, no. 151, July 1962, pp. 68-74); one is in the Accademia Albert Gemäldegalerie, Vienna; and another is in a private collection, Mantua. The original Pallavicini pictures apparently remain untraced.

The present work is a studio replica of one of the Louvre pictures (RF. 2114, see S. Rudolph, *op. cit.*, p. 88, fig. 56). Studio copies of other pictures in the series still hang today in the Palazzo Pallavicini Rospigliosi in the *Salone da Ballo* (see A.M. Pedrocchi, *Il Palazzo Pallavicini Rospigliosi e la Galleria Pallavicini*, Rome, 1999, pp. 192-5).





PROPERTY FROM A PRIVATE COLLECTION

**170**

ALESSANDRO MAGNASCO (Genoa 1667-1749)  
and CLEMENTE SPERA (?) (Milan active 17th-18th century)

*A river landscape with fishermen among ruins*

oil on canvas

27¾ x 37½ in. (70.4 x 95.5 cm.)

inscribed 'Peruggini / Aleßandrino' (on the reverse)

£15,000–25,000

\$20,000–33,000  
€17,000–28,000

**PROVENANCE:**

Private collection, Graz.

Francesco Pospisil, Venice.

**LITERATURE:**

G. Delogu, 'Vier Unveröffentlichte Gemälde von Magnasco', *Pantheon*, 1938, XXI, January-June, p. 175.

B. Geiger, *Magnasco*, Bergamo, 1949, p. 184, no. 38, illustrated.

M. Pospisil, *Magnasco*, Florence, 1944, p. LXXVIII, no. 61, illustrated.



PROPERTY OF A GENTLEMAN (LOTS 161, 148 AND 171)

**171**

FRANCESCO SOLIMENA  
(Canale di Serino 1657-1747 Barra)

*Saint John the Evangelist*

oil on canvas  
18¾ x 14½ in. (47.6 x 35.9 cm.)

£15,000–20,000

**PROVENANCE:**

Anonymous sale; Sotheby's, New York, 16 May 1996, lot 49.

\$20,000–26,000

€17,000–22,000





PROPERTY FROM A PRIVATE COLLECTION

**172**

PANDOLFO RESCHI  
(Gdansk c. 1640-1696 Florence)

*Villa del Barone at Montemurlo, Prato, with travellers*

oil on canvas  
80 x 91¼ in. (203 x 232 cm.)

£30,000–50,000

\$40,000–66,000

€34,000–55,000

PROPERTY FROM A EUROPEAN COLLECTION

**173**

VIVIANO CODAZZI (Bergamo 1604-1670 Rome)  
and DOMENICO GARGIULO (Naples 1612-1675)

*A coastal view with an architectural capriccio*

signed in monogram and dated 'VC (linked) / 1647 / F.'  
(lower right, on the staircase)

oil on canvas

35 x 45½ in. (89 x 115.5 cm.)

**£50,000–80,000**

**\$66,000–100,000**

**€56,000–89,000**

**PROVENANCE:**

with M. & C. Sestieri, Rome.

with P. & D. Colnaghi Ltd., London, *circa* 1966.

Anonymous sale [From the Collections of a Roman Lady]; Sotheby's, Milan, 18 October 2006, lot 260 (€156,000), when acquired by the present owner.

**LITERATURE:**

J. Byam Shaw, *Christ Church, Oxford. Catalogue of the Paintings by Old Masters*, London, 1967, pp. 88-9.

G. Briganti, L. Laureati and L. Trezzani, 'Viviano Codazzi', *I Pittori Bergamaschi dal XIII al XIX secolo. Il Seicento*, I, Bergamo 1983, pp. 691 and 719, no. 34, illustrated.

D.R. Marshall, 'Ascanio Luciano: A Neapolitan Follower of Viviano Codazzi', *Paragone*, XXXIX, no. 455, 1988, pp. 26-30 and 41, note 39, pl. 25.

D.R. Marshall, *Viviano e Niccolò Codazzi and the Baroque Architectural Fantasy*, Milan, 1993, pp. 135-6, no. VC 43.

G. Sestieri and B. Daprà, *Domenico Gargiulo detto Micco Spadaro*, Milan, 1994, pp. 276-7, no. 132.

Dated 1647, this *capriccio* is probably the last collaborative work between Viviano Codazzi and Domenico Gargiulo, before the former moved to Rome the following year, in 1648, ending a remarkably fruitful partnership.

Codazzi's interest in architecture and his attention to linear perspective developed during his training in his native Bergamo. While in Naples, he studied prints as visual references for the sites of antiquity that he was to paint – shown here in the Corinthian columns of the small portico and the Solomonian ones to the left. Figures added by collaborators such as Gargiulo brought these scenes to life.

Although the view is an imaginary one, various aspects are inspired by the Neapolitan coast: the circular tower is reminiscent of the Torre di San Vincenzo in Naples, while the bridge is based on the Ponte della Maddalena on the coast South of Naples.







PROPERTY FROM A PRIVATE COLLECTION

**174**

JEAN-FRANÇOIS DE TROY  
(Paris 1679-1752 Rome)

*Danaë*

oil on canvas  
35 $\frac{7}{8}$  x 29 in. (91 x 73.7 cm.)

£15,000–20,000

\$20,000–26,000  
€17,000–22,000

**PROVENANCE:**

Anonymous sale; Drouot, Paris, 30 March 1984, lot 41.  
Anonymous sale; Sotheby's, Monaco, 29 November 1986, lot 352.  
Private collection, Madrid.  
Anonymous sale; Sotheby's, London, 4 December 2008, lot 255.

**LITERATURE:**

C. Bailey (ed.), *Les Amours des Dieux: La Peinture mythologique de Watteau à David*, exhibition catalogue, Paris, Grand Palais, 1991, pp. 118 and 121, fig. 7, under nos. 17 and 18.  
C. Leribault, *Jean-François de Troy*, Paris, 2002, p. 247, no. P.79, illustrated.

The son and pupil of the painter François de Troy, Jean-François entered the Académie Royale in 1708, quickly establishing a reputation as one of the leading fashionable painters to the Parisian élite. Though frequently painting

'tableaux de mode' (modern genre paintings), de Troy specialised as a history painter, of which his *Danaë* is an especially seductive and vibrant example.

The artist had painted a version of the subject a few years before this picture in *circa* 1712-1714, which was later sold as part of the Pierre Crozat collection in Paris in 1751 as a pendant to *The Judgement of Paris* (Sotheby's, New York, 8 June 2007, lot 260), and now only known from an engraving. The present picture demonstrates a more careful and considered composition however, utilising the canvas' upright format to convey a more dynamic depiction of the shadowy curtains and furniture contrasted with the bright light emanating from Zeus, disguised as the glittering shower of gold, descending on the reclining princess. The picture was probably intended as the pendant to a now lost painting of *Jupiter and Semele*, recorded in an engraving by Claude Duflos, which similarly shows the naked Semele, partially covered by a richly embroidered cloth, reclining on a bed. As scenes of Jupiter's amorous exploits, both subjects afforded the painter opportunity for depicting a seductive female nude in a sensuously furnished and draped bedroom interior.

The pose of de Troy's *Danaë* is echoed in his 1727 *Lot and his Daughters*, now in the Musée des Beaux-Arts, Orléans and appears, with various modifications, throughout many of the history paintings for which he became so renowned during his lifetime.





PROPERTY FROM A PRIVATE COLLECTION

**175**

**GASPARE DIZIANI**  
(Belluno 1689-1767 Venice)

*Elijah calling fire from Heaven to destroy the soldiers of Ahaziah*

oil on canvas  
55½ x 79 in. (140.1 x 200.8 cm.)

£40,000–60,000

\$53,000–79,000  
€45,000–66,000

**PROVENANCE:**

Anonymous sale; Cambi Casa d'Aste, Genoa, 20 May 2008, lot 673.

The story of the prophet and miracle-worker Elijah appears in the Old Testament Book of Kings, describing his defence of God against the Canaanite deity Baal. This impressive picture represents the dramatic culmination of his encounter with Ahaziah of Israel, the son of the wicked king Ahab and his notorious wife Jezebel. Seriously injured after a fall, Ahaziah sent his messengers to ask priests of Baalzebub in Ekron (which was outside the kingdom of Israel) whether he would survive. Encountering Elijah on their journey he told them to return carrying the message given to him by an angel: 'Is it not because there is not a God in Israel, that thou

sendest to inquire of Baalzebub the god of Ekron? Therefore thou shalt not come down from that bed on which thou art gone up, but shalt surely die' (2 Kings, 1:6). Guessing that Elijah had sent this message, Ahaziah sent three groups of soldiers to arrest the prophet. The first two were destroyed by fire, called from Heaven to consume them by Elijah. The leader of the third contingent asked for mercy from Elijah's retribution and were allowed to accompany him back to Ahaziah where he delivered his prophecy in person.

After training under Gregorio Lazzarini and, later, Sebastiano Ricci, Gaspare Diziani was called to work at the Saxon court in Dresden and in Munich in 1717, where he completed a suite of decorative pictures, representing the *Four Continents* for the Residenz at Munich (destroyed, World War II). Returning to Venice in 1720 and based in the Veneto, he pursued a diverse and prolific career, receiving a number of commissions for altarpieces, mural decorations and easel pictures. This large-scale work is dynamically composed with Elijah raised above the soldiers of Ahaziah, who are illuminated strongly in the centre of the canvas as the Heavenly fires rain down from the sky. The complex figural group of horses and bodies is highly reminiscent of works by Diziani's master, Sebastiano Ricci, like his *Battle of the Lapiths and Centaurs* of circa 1707 (Atlanta, High Museum of Art, inv. no. 58.55).

## 176

GIACOMO CERUTI (Milan 1698-1767)

*Portrait of Johann Matthias von der Schulenburg (1661-1747),  
half-length, in armour*

oil on canvas, oval  
46 x 37 in. (117 x 94.2 cm.)

£60,000–80,000

\$79,000–100,000

€67,000–89,000

### PROVENANCE:

Commissioned by the sitter in 1736, and recorded in his inventory *Specificazione di ciò che esiste in Galleria...* of October 1738.

### LITERATURE:

*Specificazione di ciò che esiste in Galleria di Sua Eccellenza Marescial Conte di Schulembourgh...*, Hannover, 1738, Niedersächsisches Hauptstaatsarchiv, Dep. 82-III-37.  
A. Morassi, 'Giacomo Ceruti detto il 'Pitocchetto' pittore verista', *Pantheon*, XXV, 1967, p. 349.  
G. Fiocco, 'Giacomo Antonio Ceruti a Padova', *Saggi e Memorie di Storia dell'Arte*, no. 6, p. 113.  
M. Gregori, *Giacomo Ceruti*, Milan, 1982, pp. 70, 118 and 478.  
A. Binion, *La Galleria Scomparsa del Maresciallo von der Schulenburg: Un Mecenate Nella Venezia Del Settecento*, Milan, 1990, pp. 150, 238 and 266.

Count Johann Matthias von der Schulenburg (1661-1747) was appointed Field Marshal and Commander in Chief of the Forces of the Venetian Republic in 1715. Following his defence of Corfu against the Turks in 1715-1716, he became a Venetian hero, a statue was erected in his honour and he was granted a life pension from the city. Established at the Palazzo Loredan, near San Trovaso, in 1724 he was given a collection of eighty-eight paintings by the picture dealer Giovanni Battista Rota in default of a loan. This formed the core of the collection to which Schulenburg assiduously added for the rest of his life, eventually amassing over 950 paintings.

The present portrait formed part of the Marshal's impressive collection and is listed in his posthumous inventory. As with most portraits of Schulenburg, he is shown as a powerful military figure. The sitter dressed in armour, which is dynamically highlighted by the swirling red of his drapery, the composition creates an imposing image of command and authority.









FROM A GERMAN PRIVATE COLLECTION

**177**

**ANDREA LOCATELLI**  
(Rome 1695-1741)

*Latona turning the Lycian peasants into frogs; and Apollo and Daphne*

signed with monogram 'AL' (on the former, lower left)

oil on canvas

25 $\frac{5}{8}$  x 29 $\frac{7}{8}$  in. (64.6 x 76 cm.)

a pair (2)

£30,000–50,000

\$40,000–66,000

€34,000–55,000

**PROVENANCE:**

In the family of the present owner for several decades.





Andrea Locatelli is considered one of the most important exponents of Roman landscape painting in the first half of the 18th century. He received his first artistic training in the studio of his father, Giovanni Francesco, in Trastevere, Rome. In 1715, after having worked for three little-known painters - Monsu Alto, Bernadino Fergioni, and Biagio Puccini - Locatelli was commissioned to decorate a room in the Palazzo Ruspoli in Rome, the first of several important decorative schemes that he was to execute. Despite these instances of patronage, it was primarily as a painter of easel pictures that Locatelli made his name. These were sought after not only by distinguished Roman patrons, but also by an international clientele - amongst whom he was renowned for his idyllic views of the Campagna.

Throughout the course of his artistic career Locatelli experimented with a wide variety of genres. At first, like his teacher Alto, he concentrated on river and coastal landscapes, influenced both by the style of Salvator Rosa, as well as landscapes with ancient ruins. Later, he turned more towards the works of Gaspar Dughet and Jan Frans van Bloemen, painting idyllic views of the Roman Campagna and mythological scenes set in Arcadian landscapes.

The present pictures depict the climax of two myths from Ovid's *Metamorphoses*, that of Latona, mother of Apollo and Artemis, who, in revenge for being denied the opportunity to drink from a spring in Lycia in Asia Minor, turned the inhospitable peasants into frogs; and that of Daphne, transformed into an olive tree by her father in order to escape the embrace of Apollo.

PROPERTY OF A EUROPEAN COLLECTOR

**178**

FRANCESCO SOLIMENA

(Canale di Serino 1657-1747 Barra)

*The defeat of Darius by Alexander the Great at the Battle of Issus*

oil on canvas

26 x 23½ in. (66.1 x 59.6 cm.)

£20,000–30,000

\$27,000–39,000

€23,000–33,000

**PROVENANCE:**

(Possibly) Colonna di Stigliano, Naples.

with Hazlitt Gallery, London, by 1969, until 1970,

with Bruno Meissner, Zurich, 1981.

Anonymous sale; Christie's, London, 9 July 1999, lot 208 (£29,900).

**EXHIBITED:**

Naples, Museo e Gallerie Nazionali di

Caponimonte; Palazzo Reale; Museo Diego

Aragona Pignatelli Cortes; Museo Nazionale di San

Martino; Museo Duca di Martina; Caserta, Palazzo

Reale, *Civiltà del '700 a Napoli 1734-1799*, December 1979–October 1980, no. 80, as 'Battaglia di Dario contro Alessandro'.

Detroit, Institute of Arts, *The Golden Age of Naples*, 9 August–1 November 1981, no. 47.

**LITERATURE:**

(Possibly) F. Bologna, *Francesco Solimena*, Naples, 1958, p. 257.

This is possibly the *bozzetto* recorded by Francesco Colonna di Stigliano in 1895 in the inventory of the collection of his family ('Inventario dei quadri di Casa Colonna fatto da Luca Giordano', *Napoli Nobilissima*, V, 1895, p. 30). It relates to a picture of the same subject in the Escorial, Madrid (F. Bologna, *loc. cit.*). A preparatory drawing for that picture is in the Museo di San Martino, Naples (no. 20881, F. Bologna, *op. cit.*, p. 270).

We are grateful to Professor Nicola Spinosa for confirming the attribution upon first-hand inspection. Professor Spinosa will include the work in his forthcoming monograph on the artist.







PROPERTY OF A LADY

**179**

FRANCESCO ZUCCARELLI, R.A.  
(Pitigliano 1702-1788 Florence)

*An extensive Italianate river landscape with washerwomen on a path*

signed with initials 'f. z. (lower right, on the jug)

oil on canvas

31 x 40½ in. (78.5 x 103.1 cm.)

£60,000–80,000

\$79,000–100,000

€67,000–89,000

**PROVENANCE:**

Acquired by Sir William Beauchamp-Proctor, 1st Bt. (c. 1722-1773) for Langley Park, Norfolk, by whom bequeathed to his son, Sir Thomas Beauchamp-Proctor, 2nd Bt. (1756-1827) and by descent through his second son, George Edward Beauchamp, of Thetford, to the latter's great-granddaughter, Alice Kaye Beauchamp, wife of Alan Hicks (d. 1948), and by descent to the present owner.

Langley Park, ten miles east of Norwich, was bought by George Proctor (d. 1744) from the Berney family in 1742. Proctor, a connoisseur and collector who had until then lived in Venice, employed the Norwich architect Matthew Brettingham (d. 1769), who was also patronised by the Earl of Leicester at Holkham Hall, to build him a Palladian villa on his new estates. However, Proctor died two years later, and his estates passed to his nephew William Beauchamp, later Sir William Beauchamp-Proctor, 1st Bt. (the family changed their name in 1852 to Proctor-Beauchamp). It was Beauchamp-Proctor who completed and enlarged the mansion, and who was largely responsible for building up the notable collection of pictures at Langley.

Francesco Zuccarelli underwent his early training in Florence, possibly with Paolo Anesi, and then in Rome with Giovanni Maria Morandi, Pietro Nelli and perhaps Andrea Locatelli. In Rome he was able to absorb the great tradition of European landscape painting, from Claude through to the eighteenth century, and carry these lessons first back to Florence and then to Venice, where he settled in 1732. There he immediately succeeded as a painter of pastoral landscapes enjoying the patronage of illustrious figures.









180

PAOLO MONALDI  
(active Rome c. 1750-1800)

*Elegant figures strolling in the Forum, Rome; and Elegant figures  
and a beggar at the Arch of Drusus at the Porta San Sebastiano, Rome*  
signed with initials on the second 'PM' (lower left, on the stone)

oil on canvas

13¼ x 10⅞ in. (33.7 x 26.4 cm.)

inscribed on the second 'ARCO DI DRVSO / ALLA PORTA / DI SEBASTIANO  
IN / ROMA' (lower left, on the wall) a pair (2)

£20,000–30,000

\$27,000–39,000

€23,000–33,000

**PROVENANCE:**

The Marquess of Conyngham, Slane Castle, County Meath, Ireland.  
with Partridge Fine Arts, London, 1977.

Anonymous sale; Sotheby's, London, 3 July 1996, lot 76.

**EXHIBITED:**

Doncaster, Museum and Art Gallery, 1978-93 (on loan).









PROPERTY FROM A PRIVATE COLLECTION

**181**

**GIUSEPPE ZOCCHI**

(near Florence 1711/17-1767 Florence)

*An architectural capriccio with figures ferried along a river, an extensive landscape beyond*

oil on canvas

42% x 60 in. (108.2 x 152.3 cm.)

£20,000–30,000

\$27,000–39,000

€23,000–33,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 10 July 2008, lot 272, when acquired by the present owner.

**LITERATURE:**

G. Sestieri, *Il Capriccio Architettonico in Italia nel XVII e XVIII secolo*, Rome, 2015, p. 341, n. 15.

Entirely in keeping with the painter's works of the second half of the 1740s, this painting possesses many of the hallmarks of the pictures Giuseppe Zocchi produced following his return to Florence after travelling to various cities across Italy. These journeys were of particular significance for Zocchi's career. In this *Architectural capriccio* he can be seen to combine the warm effects of light found in the work of Marco Ricci which he had observed in Venice, with architectural elements and details recalling pictures by *vedutisti* working in Rome, most notably Giovanni Paolo Panini.

Based on the tomb of Gaius Cestius in Rome, which he may have seen on his sojourn in the city or, indeed, in the compositions of Panini, the central pyramid in Zocchi's composition lends focus to the picture, with its strong perspective and shading. This element recalls Zocchi's later 1760 painting, *L'Africa*, now in the Museo dell'Opificio delle Pietre Dure, Florence (inv. no. 952) which employs a similar device.

The attribution to Zocchi was confirmed by Professor Dario Succi and Dr. Annalisa Scarpa Sonino at the time of the 2008 sale, both of whom proposed a date of *circa* 1745-50 for the painting.





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**182**

GIOVANNI PAOLO PANINI  
(Piacenza 1691-1765 Rome)

*An architectural capriccio with an apostle preaching*

signed and dated 'I.P.P.R.E / 1758' (lower left)

oil on canvas

15 x 9 7/8 in. (37.9 x 25.1 cm.)

£20,000–30,000

\$27,000–39,000

€23,000–33,000

**EXHIBITED:**

Rome, Galleria Gasparrini, *Pittori di paesaggio a Roma (1600-1760)*, 1977, no. 84.

**LITERATURE:**

F. Asiri, *Gian Paolo Panini*, Piacenza, 1961, no. 229, fig. 284 (wrongly dated to 1753).

A. Busiri Vici, *Andrea Locatelli e il paesaggio romano del settecento*, Rome, 1976, pp. 35-7.

F. Arisi, *Gian Paolo Panini e i fasti della Roma del '700*, Rome, 1986, p. 475, no. 494.

Painted on an intimate scale, this *capriccio*, signed and dated, is particularly refined. With its vivid brushwork and spontaneous feel, it stands out in the late work of Panini. Arisi does not hesitate in defining it one of the artist's best compositions, 'si tratta di una delle composizioni piu' felici, piu' liete dell'artista' (Arisi, *op. cit.*, 1961).

It is rare to find a painting by Panini that includes such an extensive landscape. The idyllic view, into which the figures are well integrated, is flanked by an imaginative Corinthian temple inspired by that of Vespasian. As Busiri Vici points out, the picture still shows strong links with Andrea Locatelli (1695-1741), and he believes the picture to be an *unicum* in the oeuvre of Panini from every point of view (Busiri Vici, *op. cit.*, 1976).

We are grateful to David Marshall for confirming the attribution on the basis of photographs.



183 (actual size)

PROPERTY FROM A EUROPEAN NOBLE FAMILY

**183**

FRANCESCO GUARDI  
(Venice 1712-1793)

*An architectural capriccio with figures conversing*

oil on panel

4½ x 5⅞ in. (11.2 x 14.9 cm.)

£30,000–50,000

\$40,000–66,000

€34,000–55,000

**PROVENANCE:**

Procovio collection, Milan  
A. Bolchini-Bonomi collection, Milan.

**LITERATURE:**

A. Morassi, *Guardi: L'opera completa di Antonio e Francesco Guardi*, Venice, 1973, I, p. 451, no. 759; II, fig. 701.

In his catalogue raisonné on the artist, Antonio Morassi has described this picture as notable for the intensity of the near crepuscular light. This composition repeats with variations the painting in a private collection in Paris (Morassi, *op. cit.*, no. 758, ill.).

PROPERTY OF A LADY

**\* 184**

FRANCESCO GUARDI  
(Venice 1712-1793)

*An architectural capriccio with a man collecting branches and figures by ruins*

oil on panel

7 x 4⅞ in. (17.7 x 11.5 cm.)

£40,000–60,000

\$53,000–79,000

€45,000–66,000

**PROVENANCE:**

Arthur Kay, H.R.S.A., F.S.A., 11 Regent Terrace; his sale, Christie's, London, 11-12 May 1911, lot 248 (£16 16s to Schroeder).  
T. Harris, 1932.

At least three variants of the composition are known: the signed *Capriccio* formerly with David Koester, Zurich (see A. Morassi, *Guardi, I Dipinti*, Venice, 1973, I, p. 444, no. 715, and reproduced II, fig. 668); another sold from the collection of Alice Tully, Christie's, New York, 11 January 1995, lot 42; and a *Capriccio* formerly in the Seligman collection, Paris, sold Sotheby's, London, 24 June 1970, lot 105 (see A. Morassi, *op. cit.*, Venice, 1973, I, p. 444, no. 716). This picture probably dates to the 1780s.

The figures in this painting depend closely on those of the preparatory drawing in the Museo Correr, Venice (A. Morassi, *Guardi, Tutti I Disegni di Antonio, Francesco e Giacomo Guardi*, Venice, 1975, p. 165, no. 488, fig. 489), which suggests that this is the earliest version of the composition.





184 (actual size)



**185**

RICHARD BANKES HARRADEN  
(British, 1778-1862)

*The bay of Naples with the Castel dell'Ovo, Mount Vesuvius beyond*

signed with initials 'R.B.H.' (lower right)

oil on canvas

18 $\frac{1}{8}$  x 35 $\frac{7}{8}$  in. (46 x 91 cm.)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

**PROVENANCE:**

with Mallett, London, where acquired by the present owner.





PROPERTY OF A GENTLEMAN

**186**

**MICHAEL WUTKY**  
(Krems 1739-1823 Vienna)

*A view of Mount Vesuvius erupting with Sir William Hamilton observing  
from afar with his crew, the painter on the right*

oil on canvas  
29 x 38½ in. (73.7 x 97.6 cm.)

£20,000–30,000

\$27,000–39,000

€23,000–33,000

**PROVENANCE:**

with Jeremy Maas, circa 1960, where acquired by the father of the present owner.

Michael Wutky's artistic career began at the Vienna Academy in 1755. Just over ten years later, he became a member of the newly-founded Imperial Drawings Academy and, in 1771, he travelled to Italy. In Rome, he was commissioned by Marcantonio Borghese to work alongside Jakob Philipp Hackert (1737-1807) and Gavin Hamilton (1723-1798) on the decoration of the Villa Princiiana, Rome. In Naples he was commissioned by Sir William Hamilton to paint eruptions of Vesuvius.

The expansion of scientific curiosity and knowledge in the Age of the Enlightenment led to increased fascination with volcanoes, particularly amongst natural philosophers in France and England. Mount Vesuvius became a popular destination for tourists and artists alike towards the end of the eighteenth century. Michael Wutky is documented on one expedition to Vesuvius, with Sir William Hamilton in 1779, after the great eruption of the volcano in that year. The figure in the lower right sketching the eruption might be a self-portrait.

We are grateful to Prof. Riccardo Lattuada and Dot. Ermanno Bellucci for independently advancing the attribution.



**187**

AFTER BERNARDO BELLOTTO

*The Grand Canal, Venice, with the Santa Maria della Salute*

oil on canvas

24 x 38¼ in. (61.1 x 97.1 cm.)

£20,000–30,000

\$27,000–39,000

€23,000–33,000

**PROVENANCE:**

with Arthur Tooth & Sons Ltd., London, as 'J. Marieschi'.

After the painting of c.1741 in the Fitzwilliam Museum, Cambridge.





**187A**

VENETIAN SCHOOL, 18TH CENTURY

*The entrance to the Grand Canal looking East towards the Dogana  
and San Giorgio Maggiore*

oil on canvas

30¾ x 50½ in. (77.2 x 128.2 cm.)

inscribed 'H.P. / DET' (lower right, on the mast base)

£30,000–50,000

\$40,000–66,000

€34,000–55,000

**PROVENANCE:**

Joseph C.J. Heriz Smith, Bideford; Christie's, 19 January 1901, lot 111,  
as 'Canaletto' (14 gns. to Vokins).

PROPERTY OF AN IMPORTANT EUROPEAN COLLECTOR

188

TOMMASO RUIZ

(active Naples, 18th century)

*A set of four views of Naples: Naples, a view of the bay taken from Posillipo looking towards Mount Vesuvius; Naples, seen from the Castel Dell'Ovo, with the Riviera di Chiaia and Posillipo beyond; Naples, seen from the bay, with the Molo Grande in the centre and the Castel Dell'Ovo; Naples, a view of the Gulf of Pozzuoli and the Port of Baia*

oil on canvas

19¼ x 49½ in. (49 x 125.9 cm.)

a set of four (4)

£100,000–150,000

\$140,000–200,000

€120,000–170,000

Little is known about the life and career of Tommaso Ruiz, but his views of Naples in the middle of the eighteenth century provide a key record of the city's development. This set of four, which must have been a significant commission, likely date to around 1740, when Ruiz returned to Naples after working in Sicily and Malta. They describe the city in vivid colour and detail, showing Naples before the demolition of the Torre di San Vincenzo and prior to the reconstruction of the port under Charles III, Duke of Bourbon. We are grateful to Dr. Ermanno Bellucci for confirming the attribution on the basis of photographs and for his kind assistance in cataloguing this lot.















189

**189**

CIRCLE OF JACOB VAN HULSDONCK  
(Antwerp 1582-1647)

*A basket of grapes, plums and peaches  
on a ledge*

oil on panel, a later insertion on the reverse  
stamped with the panel maker's mark of Guiliam  
Gabron (active 1609/10- after 1662), possibly not  
contemporary with the original panel  
12¼ x 15¼ in. (31 x 39.9 cm.)

£5,000–8,000

\$6,600–10,000

€5,600–8,900



190





191

## 190

MASTER OF THE KITTEN  
(active Antwerp c. 1625-1649)

*Cheese, grapes, peaches and pears, game in an overturned basket,  
wine in a façon-de-Venise and a cat on a draped table*

oil on panel  
19½ x 36¾ in. (49.5 x 93 cm.)

£5,000–8,000

\$6,600–10,000  
€5,600–8,900

### PROVENANCE:

Anonymous sale; Frederik Muller & Co., Amsterdam, 15 June 1937, lot 71, pl. 75, as 'F. van Schooten'.  
Alois Miedl, 'Kunsthandel voorheen J. Goudstikker NV', Amsterdam, August 1940, as 'F. van Schooten' (inv. no. 5767), acquired from (possibly) Paul Brandt, Amsterdam.  
Parke-Bernet Galleries, New York, 14 March 1951, lot 85, sold by Private Collection, Netherlands.  
with Jacques Goudstikker, Amsterdam, circa 1943, as 'F. van Schooten' (inv. no. 5767).  
Anonymous sale; Dobiaschofsky, Bern, 1 May 1991, lot 256, as 'Flemish Master, 17th century'.  
Anonymous sale; Sotheby's, Monaco, 5 December 1991, lot 106, as 'Harmen van Steenwijck'.  
Anonymous sale; Sotheby's, Monaco, 18 June 1992, lot 221, as 'Harmen van Steenwijck' (145,000 francs).  
with Galerie Francis J. Devaux, Paris.

### LITERATURE:

P. Gammelbo, 'Floris Gerritsz van Schooten', *Nederlands Kunsthistorisch Jaarboek*, 17. 1966. p. 122, no. 46, as 'Floris van Schooten'.

We are grateful to Dr. Fred Meijer for suggesting the attribution upon first-hand inspection.

## 191

CLAES JACOBSZ. VAN DER HECK  
(Alkmaar 1575/81-1652) AND WORKSHOP

*The Castle of Egmond aan den Hoef, with elegant company  
in the foreground*

oil on canvas  
26½ x 33¾ in. (66.2 x 84.7 cm.)

£8,000–12,000

\$11,000–16,000  
€8,900–13,000

### PROVENANCE:

Anonymous sale; Sotheby's, London, 20 April 1994, lot 184, as 'Style of Marten Ryckaert'.

This picture is an imaginative recreation of the Castle of Egmond, known locally as 'Slot op den Hoef'. The castle was first built by Wouter van Egmond in 1203, and was reconstructed at various points until, in 1573, it was burnt down on the orders of William of Orange, who wanted to prevent the Spanish from capturing such a strategically important site. Local pride and a sense of nostalgia made the reconstructed image of the castle immensely popular with artists in the area. Van der Heck produced a number of versions of the scene. One of these, held by the Rijksmuseum, depicts identical staffage to the present work. However, the current painting is unusual in its high viewpoint, including extensive landscape beyond the castle walls and a much more intricately detailed foreground than that in the Rijksmuseum. These additions lend the work a delicate yet theatrical quality in keeping with its historically reimagined source.

We are grateful to Christi Klinkert of the Stedelijk Museum Alkmaar for confirming the attribution on the basis of photographs.



192

PSEUDO-JAN VAN KESSEL II  
(active second half 17th century)

*A squirrel and hamsters by a basket of mushrooms, fruit and flowers;  
and A monkey caught stealing fruit by a dog*

oil on copper  
7½ x 10¾ in. (18.8 x 26.2 cm.)

a pair (2)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

**PROVENANCE:**

with Galerie Robert Finck, Brussels, 1976, nos. 24 and 25, as 'Jan van Kessel I'.

**LITERATURE:**

K. Ertz and C. Nitze-Ertz, *Jan van Kessel: Kritisch Katalogue der Gemälde*, Lingen, 2012, pp. 424 and 457, nos. 97 and 203, illustrated.

We are grateful to Dr. Fred Meijer for suggesting the attribution upon first-hand inspection.





193

ABRAHAM TENIERS  
(Antwerp 1629-1670)

*Monkeys smoking, drinking and preparing a meal in a kitchen*

oil on copper, with later panel additions  
9 1/8 x 13 1/8 in. (23.2 x 33.3 cm.), with later additions of 3/8 x 1/4 in. (1 x 0.8 cm)  
on each side

£20,000–30,000

\$27,000–39,000  
€23,000–33,000

**PROVENANCE:**

with Meffre, Paris, 1865.  
Anonymous sale; Galerie Georges Petit, Paris, 13 May 1895, lot 21, as 'David Teniers' (2,050 francs).  
Jules van Goidsenhoven; Fievez, Brussels, 20 December 1930, lot 790, as 'David Teniers'.  
Dr. C.J.K. van Aalst, Hoevelaken, and by descent to the following,  
Anonymous sale; Christie's, Amsterdam, 9 November 2010, lot 54, as 'Studio of David Teniers II' (€73,000).

**LITERATURE:**

J.W. von Moltke and W.R. Valentiner, *Dutch and Flemish Old Masters in the collection of Dr. C.J.K. van Aalst, Huis te Hoevelaken, Holland, Verona, 1939*, p. 38.

This lot relates to a picture of 1657 in a private collection, Paris.

The attribution was confirmed by Dr. Margret Klinge in private correspondence with a previous owner.



194

PSEUDO-JAN VAN KESSEL II  
(active second half 17th century)

*Fish and shellfish on a shore*

oil on copper  
8 x 11½ in. (20.4 x 29.2 cm.)

£7,000–10,000

\$9,200–13,000  
€7,800–11,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 22 May 1985, lot 31, as 'Jan van Kessel II'.  
Anonymous sale; Glerum, The Hague, 25 November 1991, lot 105.  
Anonymous sale; Vendu Notarishuis, Rotterdam, 29 March 1992, lot 46.  
Anonymous sale; Phillips, London, 6 July 1993, lot 227, as 'Attributed to Jacob Bouttats'.

**LITERATURE:**

N. Schneider, *Les natures mortes*, Paris, 1991, p. 162.  
K. Ertz and C. Nitze-Ertz, *Jan van Kessel: Kritisch Katalogue der Gemälde*, Lingen, 2012, p. 242, no. 298, illustrated, as 'Jan van Kessel I'.

We are grateful to Dr. Fred Meijer for suggesting the attribution upon first-hand inspection.





195

CIRCLE OF DAVID TENIERS II  
(Antwerp 1610-1690 Brussels)

*An interior with a monkey barber shaving a cat*

oil on copper

6½ x 8¾ in. (22.2 x 16.4 cm.)

£7,000-10,000

\$9,200-13,000

€7,800-11,000



**196**

JAN VAN KESSEL I  
(Antwerp 1626-1679)

*Allegory of air*

signed with monogram 'IVK' (lower left)  
oil on copper, inset  
5 7/8 x 7 7/8 in. (14.2 x 19.3 cm.)

£15,000–20,000

\$20,000–26,000  
€17,000–22,000

**PROVENANCE:**

Anonymous sale; Tajan, Paris, 19 June 2001, lot 23.

**LITERATURE:**

K. Ertz and C. Nitze-Ertz, *Jan van Kessel: Kritisch Katalogue der Gemälde*,  
Lingen, 2012, p. 202, no. 163, illustrated.

This wonderfully detailed work can be understood in the context of the 17th century *Wunderkammer*, the 'cabinet of wonders'. These encyclopaedic collections of objects ranged over categories such as natural history, geology, archaeology and religion. Seen as a microcosms of the world, these were created to be studied with the aim of furthering scientific and historical knowledge. Symbolically, they marked their owners as powerful men with control over the world around them. In this visually engaging work, van Kessel collects together different varieties of winged creatures, from the proudly plumed peacock to the large-eared bat and the elegant dragonfly. Painted with meticulous precision, this work would thus have been prized both for its aesthetic value and the avenues of intellectual exploration it might have suggested to the inquisitive viewer.

We are grateful to Dr. Fred Meijer for confirming the attribution upon first-hand inspection.





197

AFTER JAN VAN KESSEL I

*Spiders, snakes and caterpillars entwined to spell the artist's name*

with signature 'JoAn vAn / Kessel' (centre)

oil on panel

5½ x 7½ in. (14 x 19 cm.)

£20,000–30,000

\$27,000–39,000

€23,000–33,000

**PROVENANCE:**

with Gebr. Douwes, Amsterdam, c. 1925.

with Goudstikker, Amsterdam, 1926, cat. no. 80, ill., until 1933 with 16 others in one frame

with Kunsthandel de Boer, Amsterdam, 1934–5 (a set of seventeen, framed separately).

Anonymous Sale; Christie's, London, 27 June 1975, lot 65, ill. (only this panel).

**EXHIBITED:**

*Het Stilleven*, Goudstikker, Amsterdam, 1933, cat. no. 180 (17 panels in one frame)

Vienna, organized by Kunsthandel De Boer and Galerie Sanct Lucas, Vienna, Palais Pallavicini, *Die jüngeren Brueghel und ihr Kreis*, March–April 1935, no. 110, as 'Jan van Kessel'.

This work is after Jan van Kessel's prototype of 1657, sold at Sotheby's, London, 3 December 2014, lot 36.

Jan van Kessel's close observations of the natural world typified the spirit of the Scientific Revolution, a period that witnessed the transformation of society's conception of nature. His beautifully intricate cabinet paintings were always highly prized for their inventive, whimsical and hyper-realistic qualities. This excellent copy of van Kessel's prototype is demonstrative of the continued interest in his work into the Age of Enlightenment, when similar value was placed on scientific precision.



198

PROPERTY OF A BELGIAN NOBLE LADY

**198**

FLEMISH SCHOOL, C. 1500

*The Holy Trinity*

oil on panel

41½ x 31¼ in. (105.4 x 79.4 cm.)

with an old collector's label 'du Cabinet de v. Geest...' in the lower left corner.

£8,000–12,000

\$11,000–16,000

€8,900–13,000

The compositions based on a work by Robert Campin, the Master of Flemalle, and was copied numerous times, in Brabantine workshops in general and in Leuven in particular. A fine example is in the M-Museum, Leuven, to be dated between 1430 and 1440 and considered as a studio work of Rogier van der Weyden. It is the central part of a triptych of which the side panels featured donor portraits. The present lot depicts the Trinity in reverse to the composition in Leuven and can be dated to *circa* 1500.



199

**199**

STUDIO OF FRANS FRANKEN II

(Antwerp 1581-1642)

*The Adoration of the Magi*

with signature 'F. FRANKEN' (lower centre)

oil on panel, the reverse gessoed

21¼ x 18½ in. (55.3 x 47.4 cm.)

£7,000–10,000

\$9,200–13,000

€7,800–11,000



**200**

ANTWERP SCHOOL, 16TH CENTURY

*The Adoration of the Magi*

oil on panel

39½ x 27¾ in. (100.3 x 70.5 cm)

£12,000–18,000

\$16,000–24,000

€14,000–20,000



200

**201**

NETHERLANDISH SCHOOL, CIRCA 1520

*Saint Francis receiving the Stigmata*

oil on panel

40% x 32% in. (103.1 x 83 cm.)

£7,000–10,000

\$9,200–13,000

€7,800–11,000

In early 15th-century Flanders, the standard iconographic representation of Saint Francis was essentially established by Jan van Eyck's *Saint Francis of Assisi Receiving the Stigmata*, which proliferated throughout Northern Europe. Existing in two versions (Turin, Galleria Sabauda and Philadelphia, Philadelphia Museum of Art), the composition was evidently so popular that copies were available as far as Valencia, where they were owned and reproduced by the city's artistic elite.

The present panel, while separated by almost a century from van Eyck's original design, still bears the traces of his influence. This is perhaps tempered by the Master of Hoogstraten's *St Francis*, dated circa 1510 and now in the Prado, Madrid, which bears a more striking resemblance to this composition. The accuracy with which the buildings beyond Saint Francis have been rendered suggests that they depict a real, topographical view, probably of either a Franciscan or Clarissan monastery in the Netherlands.

We are grateful to Till-Holger Borchert for assisting in the cataloguing of this work.



201



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION (LOT 123, 124 AND 202)

**202**

STUDIO OF MARTEN DE VOS

(Antwerp 1532-1603)

*The Expulsion from Paradise; and The Labours of Adam and Eve*

oil on panel

8 $\frac{1}{8}$  x 10 $\frac{3}{4}$  in. (20.5 x 26.5 cm.)

a pair (2)

£8,000–12,000

\$11,000–16,000

€8,900–13,000



**203**

CIRCLE OF HANS ROTTENHAMMER I  
(Munich 1564/5-1625 Augsburg)

*Venus and Cupid*

oil on copper  
7½ x 5½ in. (19.1 x 14.4 cm.)

£4,000–6,000

\$5,300–7,900  
€4,500–6,600

**204**

JOHANNES JAKOB HARTMANN  
(Kuttenberg 1680-1730 Prague)

*A wooded landscape with Saint John the Baptist preaching*

oil on copper  
21½ x 30¾ in. (54.2 x 76.8 cm.)

£10,000–15,000

\$14,000–20,000  
€12,000–17,000

**PROVENANCE:**  
with H.M. Cramer, The Hague.

**205-207 No lots**



203



204



208

PROPERTY FROM LORD CHETWYND'S HEIRLOOM TRUST

**208**

FOLLOWER OF JAN VAN BALEN

*Music-making putti dancing around a herm of a satyr in a forest*

oil on panel, the right corner made up  
22½ x 26¾ in. (56.2 x 67.7 cm.)  
with painted *trompe l'œil* strapwork on the reverse

£5,000–8,000

\$6,600–10,000

€5,600–8,900

**PROVENANCE:**

Acquired by the mother of the present owner at a local auction house in England, circa 1950.



209

**209**

FOLLOWER OF JORIS VAN DER HAAGEN

*A mountainous river landscape with figures*

oil on panel  
42½ x 65¼ in. (107.1 x 165.5 cm.)

£3,000–5,000

\$4,000–6,600

€3,400–5,500



210

**210**

ATTRIBUTED TO CORNELIS VAN POELENBURGH  
(?Utrecht 1594/5–1667 Utrecht)

*An Italianate river landscape with travellers*

oil on panel  
9¼ x 13 in. (23.5 x 33 cm.)

£3,000–5,000

\$4,000–6,600

€3,400–5,500





211



212

**211**

STUDIO OF JOOS DE MOMPER II  
(Antwerp 1564-1635)

*A winter landscape with a swineherd and other figures on a path,  
a church beyond*

oil on canvas  
30 $\frac{5}{8}$  x 40 $\frac{3}{8}$  in. (77.8 x 102.5 cm.)

£8,000–12,000

\$11,000–16,000  
€8,900–13,000

**PROVENANCE:**  
with Julius Singer, Prague, where acquired by the father of the present owner,  
circa 1928-30.

PROPERTY FROM A PRIVATE GERMAN COLLECTION (LOTS 212, 225 AND 227)

**212**

JOOST CORNELIS DROOCHSLOOT  
(Utrecht 1586-1666)

*An extensive wooded landscape with townsfolk by a villa  
signed with initials 'JC.DS.' ('JC' and 'DS' linked, lower right)*

oil on canvas  
35 $\frac{5}{8}$  x 54 $\frac{1}{8}$  in. (90.2 x 139.4 cm.)

£5,000–8,000

\$6,600–10,000  
€5,600–8,900

**PROVENANCE:**  
Private collection, Germany.



213



214

**213**

ALEXANDER COOSEMANS  
(Antwerp 1627-1689)

*Fruit, a pewter dish and a roemer on a partially draped table*  
with signature 'J. D. Heem. f.' (lower left, on the ledge)  
oil on canvas  
15 $\frac{5}{8}$  x 17 $\frac{3}{4}$  in. (39 x 45.1 cm.)

£7,000–10,000

\$9,200–13,000  
€7,800–11,000

**PROVENANCE:**

Van den Corput collection.  
In the collection of the present owners for at least 100 years, Belgium.

We are grateful to Dr. Fred Meijer for proposing the attribution upon first hand inspection.

**\* 214**

MONOGRAMMIST JHV  
(active Northern Netherlands 1652-1664)

*Platters and bowls of meat and fruit on a partially draped table*  
oil on panel  
22 $\frac{3}{4}$  x 32 $\frac{1}{2}$  in. (57.8 x 82.6 cm.)

£3,000–5,000

\$4,000–6,600  
€3,400–5,500

**PROVENANCE:**

Anonymous sale; Van Marlke, De Sille & Baan, Dordrecht, 28-29 January 1942, lot 239, illustrated, as 'Willem Kalf'.  
Private collection, England, by 1981, as 'W.C. Heda or J. Cuvenis'.





**215**

MEIFFREN CONTE (MARSEILLE C. 1630-1705)

*An ornate silver ewer, a gilt chalice, shells and a quince, on a partly-draped stone ledge; and An ornate silver ewer, a silver basin with the Judgement of Paris, shells and flowers, on a partly-draped stone ledge*

oil on canvas

37 $\frac{7}{8}$  x 26 $\frac{7}{8}$  in. (95.5 x 68.3 cm.)

a pair (2)

£8,000–12,000

\$11,000–16,000

€8,900–13,000

**LITERATURE:**

M. Faré, *Nature morte en France. Le XVII<sup>e</sup> siècle*, Paris, 1974, pp. 218-19.



216

FROM A PRIVATE EUROPEAN COLLECTION

**\* 216**

FLEMISH SCHOOL, 17TH CENTURY

*Flowers in a glass vase*

oil on panel

18¼ x 14 in. (46.4 x 35.6 cm.)

£6,000–8,000

\$7,900–10,000

€6,700–8,900

**PROVENANCE:**

with P. de Boer, Amsterdam.



217

**217**

ATTRIBUTED TO JAN BRUEGHEL THE YOUNGER  
(Antwerp 1601-1678)

*A vase with tulips and other flowers on a ledge*

oil on canvas

15⅞ x 12 in. (40.4 x 30.5 cm.)

£5,000–8,000

\$6,600–10,000

€5,600–8,900

**PROVENANCE:**

with Duits, London, where acquired by the present owner in 1965.

We are grateful to Dr. Fred Meijer for suggesting the attribution on the basis of photographs. Dr. Meijer further suggests this is a fragment, probably from the upper left, of a late cartouche flower still life.



**218**

ATTRIBUTED TO ANTON GRAFF  
(Winterthur 1736-1813 Dresden)

*Head study of a woman*

oil on canvas

20¼ x 17¼ in. (51.4 x 43.9 cm.)

£8,000–12,000

\$11,000–16,000

€8,900–13,000



218

**219**

FOLLOWER OF GERRIT DOU

*A hermit*

with signature 'G / DOV / 1659' (on the book)

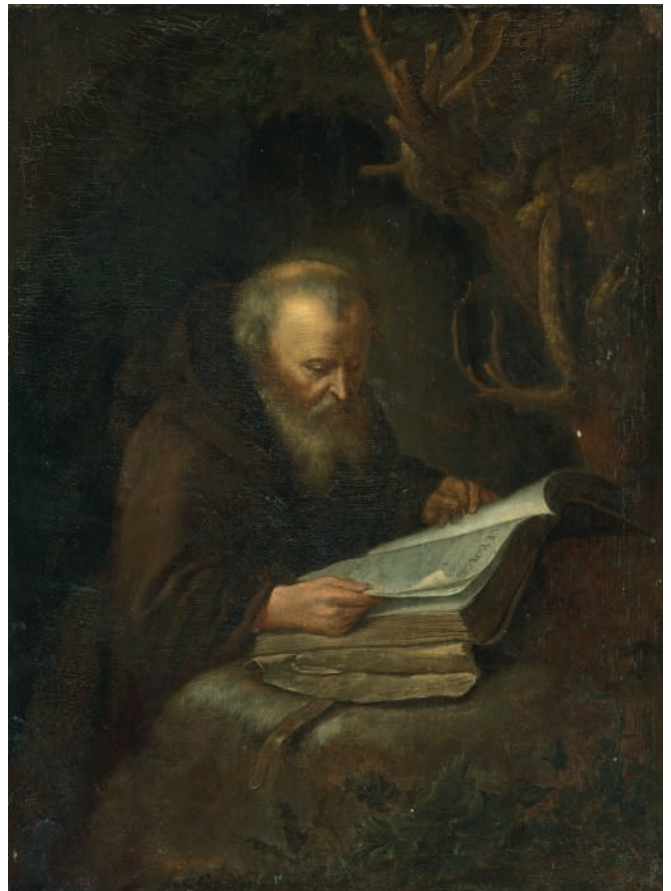
oil on panel, unframed

16¼ x 12 in. (41.5 x 30.5 cm.)

£3,000–5,000

\$4,000–6,600

€3,400–5,500



219



220



221

**220**

PALAMEDES PALAMEDESZ. I  
(London 1607-1638 Delft)

*A battle scene*

indistinctly signed and dated 'Pal[...] 163[...]' (lower right)  
oil on panel  
23 $\frac{3}{8}$  x 32 $\frac{1}{8}$  in. (60.1 x 81.5 cm.)

£8,000–12,000

\$11,000–16,000  
€8,900–13,000

**PROVENANCE:**

Lt. Col. Henry Courtney Brocklehurst (1888-1942), Swythamley Park, near Macclesfield.

**EXHIBITED:**

on loan to West Park Museum, Macclesfield, circa 1936-2017.

**221**

PIETER BOUT  
(Brussels 1658-1719)

*A Mediterranean harbour scene*

oil on canvas  
12 $\frac{3}{8}$  x 18 $\frac{3}{8}$  in. (31.2 x 46.8 cm.)

£4,000–6,000

\$5,300–7,900  
€4,500–6,600

**PROVENANCE:**

Anonymous sale; Christie's, London, 10 April 1981, lot 91.





**222**

JAN JOZEF HOREMANS II  
(Antwerp 1714-1792 ?)

*An interior with midwives nursing twins and figures drinking;  
and An interior with figures visiting a mother and her two newborns*

oil on canvas  
18 $\frac{7}{8}$  x 22 $\frac{1}{2}$  in. (47.8 x 57 cm.)

£8,000–12,000

a pair (2)

\$11,000–16,000

€8,900–13,000

**PROVENANCE:**

Château de Jehay, Amay, Belgium.

Horemans depicted both scenes on at least two other occasions; a signed version of the second composition is in the Groninger Museum, Groningen.



223

**223**

CIRCLE OF CHRISTOPHER PAUDISS  
(Lower Saxony 1630-1666/7 Freising)

*Portrait of a gentleman, bust-length*

oil on panel  
19 $\frac{3}{8}$  x 14 $\frac{7}{8}$  in. (49.3 x 37.8 cm.)

£4,000–6,000

\$5,300–7,900  
€4,500–6,600



224

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION (LOTS 224, 228 AND 235)

**• 224**

DUTCH SCHOOL, 17TH CENTURY

*A woman in an interior drawing from a female bust on a table*

oil on panel  
11 x 8 $\frac{7}{8}$  in. (28 x 22.4 cm.)

£800–1,000

\$1,100–1,300  
€890–1,100



PROPERTY FROM A PRIVATE GERMAN COLLECTION (LOTS 212, 225 AND 227)

**225**

ATTRIBUTED TO HENDRICK CORNELISZ. VAN VLIET  
(Delft 1611/2-1675)

*Interior of the Nieuwe Kerk in Delft*

signed with monogram "HV" and indistinctly dated  
(lower left, at the base of the column)

oil on panel

14 $\frac{7}{8}$  x 11 $\frac{1}{8}$  in. (37.7 x 30.2 cm.)

£7,000–10,000

\$9,200–13,000

€7,800–11,000

**PROVENANCE:**

with F. Kleinberg, Paris and New York.

Anonymous sale; Bangel, Frankfurt, 17 May 1927, lot 54.



225

**226**

FOLLOWER OF PIETER BRUEGHEL II

*A tronie of a male peasant*

oil on panel, circular, unframed

2 $\frac{7}{8}$  in. (7.3 cm.) diameter

£3,000–5,000

\$4,000–6,600

€3,400–5,500

**PROVENANCE:**

Aurélien Bayot, Château Le Moutier, Wépion.

This small tronie can be compared to the etching of *Leuye Joost*, after a work by Pieter Bruegel the Elder.



226 (actual size)



227



228

PROPERTY FROM A PRIVATE GERMAN COLLECTION (LOTS 212, 225 AND 227)

**227**

ATTRIBUTED TO ANTHONIE JANSZ. VAN DER CROOS  
(?Alkmaar 1606/7-166~ ?The Hague)

*A river landscape with figures on a path by a village*

oil on canvas

27¼ x 37¾ in. (69 x 96.1 cm.)

£5,000–8,000

\$6,600–10,000

€5,600–8,900

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION (LOTS 224, 228 AND 235)

**228**

NETHERLANDISH SCHOOL,  
SECOND HALF OF THE 17TH CENTURY

*A wooded landscape with riders at rest*

with monogram 'SVR' (lower centre)

oil on panel

11¼ x 16¼ in. (28.5 x 41.3 cm.)

£5,000–8,000

\$6,600–10,000

€5,600–8,900





PROPERTY OF A PRIVATE EUROPEAN COLLECTOR (LOTS 118 AND 229)

**229**

**CIRCLE OF JACOB VAN RUISDAEL**  
(Haarlem 1628/9-1682 Amsterdam)

*An extensive wooded landscape with a village near a lake*

with signature 'JvRuisDael' (lower left, 'JvR' linked)

oil on canvas

14 x 17 in. (35.6 x 43.2 cm.)

**£3,000–5,000**

**\$4,000–6,600**

**€3,400–5,500**

**PROVENANCE:**

Alfred Thieme collection, Leipzig, by 1889.

Theodor Stroefer (1843-1927), Nuremberg; his sale (t), Julius Böhler, Berlin, 28 October 1937 (=7th day), lot 92, as 'Jacob van Ruisdael', illustrated (20,000 DM to Wolff, Berlin).

Art Market, Moscow, until 1957, when acquired by the present owner.

**EXHIBITED:**

Leipzig, *Gemälde alter Meister aus sächsischem Privatbesitz*, October-November 1889, no. 200.

Berlin, Academy, *Ausstellung von Werken der niederländischen Kunst des 17. Jahrhunderts*, 1 April-15 May 1890, no. 248.

**LITERATURE:**

A. Bredius, 'Die Ausstellung alter Gemälde aus sächsischem Privatbesitz in Leipzig', *Zeitschrift für bildende Kunst*, I, 1890, p. 191.

C. Hofstede de Groot, *A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century, based on the work of John Smith*, London, IV, 1912, p. 267, no. 858, as 'A fortified country-house beside a lake'.

J. Rosenberg, *Jacob van Ruisdael*, Berlin, 1928, no. 505.

S. Slive, *Jacob van Ruisdael: A Complete Catalogue of His Paintings, Drawings and Etchings*, New Haven and London, 2001, p. 619, no. dub15, under 'Dubious and wrongly attributed paintings', as 'more akin to panoramic views by Jan Vermeer II van Haarlem'.



230



231

## 230

WOUTER KNIJFF  
(Wesel 1607-1639 Haarlem)

*A seascape with boats by a fortified village*

signed with monogram 'WK.' (lower left, on the boat)

oil on panel

19 $\frac{5}{8}$  x 27 in. (49.8 x 68.5 cm.)

£8,000–12,000

\$11,000–16,000

€8,900–13,000

### PROVENANCE:

Carl Pagenstecher, Elberfeld; his sale, J.M. Heberle, Cologne, 28 May 1889, lot 101, as 'C. de Wael' (650m to Nötslin [?]).

Anonymous sale; Dorotheum, Vienna, 22 June 1976, lot 70.

with Kunsthandel Rob Kattenburg, Maastricht, 1979.

Private collection, Netherlands.

with Wieg Fine Art, Amsterdam.

Private collection, Belgium, until 2017.

### LITERATURE:

*Tableau*, April-May 1979, illustrated.

## 231

MAERTEN FRANZS. VAN DER HULST  
(c. 1600-after 1645)

*A river landscape with travellers by an inn and a herdsman with his cattle in a strong breeze*

oil on canvas

42 $\frac{1}{2}$  x 63 $\frac{3}{4}$  in. (107 x 162 cm.)

£8,000–12,000

\$11,000–16,000

€8,900–13,000

### PROVENANCE:

Anonymous sale; Dorotheum, Vienna, 22 May 1962, lot 32, as Jan van Goyen.

Anonymous sale; Lempertz, Cologne, 22 November 1979, lot 120, as Dutch master.

Anonymous sale; (possibly) Fischer, Luzern, 20 May 1980, lot 325a.

(Probably) with Heinemann, Wiesbaden.

Acquired by the uncle of the present owners in circa 1980.

### LITERATURE:

H.-U. Beck, *Künstler um Jan van Goyen*, Doornspijk, 1991, pp.178-9, no. 480, ill., as a pendant of no. 481.

This lot is offered together with a photo certificate by Walter Bernt, dating 1979.





**232**

ATTRIBUTED TO JOB ADRIAENSZ. BERCKHEYDE  
(Haarlem 1630-1693)

*A hunting party by a manor house*

oil on canvas

13 x 15 $\frac{1}{2}$  in. (33 x 39.7 cm.)

£6,000–8,000

\$7,900–10,000

€6,700–8,900

**PROVENANCE:**

(Probably) Private collection, Edinburgh.



233

ATTRIBUTED TO WILLEM VAN DER VLIET  
(Delft c. 1584-1642)

*A Scholar in his study – an allegory?*

oil on panel  
16½ x 24½ in. (42.2 x 62.2 cm.)

£12,000-18,000

\$16,000-24,000  
€14,000-20,000

The composition of this enigmatic picture has been the object of great interest since the appearance, in 1983, of the signed and dated canvas by Willem van der Vliet (sold Sotheby's, New York, 17 January 2011, lot 141). While our knowledge of van der Vliet's life is somewhat limited, he gained enough acclaim in his own lifetime to be included in Dirck van Bleyswijck's *Beschryvinge der stadt Delft* published in 1667. He studied with Michiel van Mierevelt and joined the Delft painter's guild in 1615. While renowned as a portraitist, his career began as a history painter, which in the seventeenth-century Netherlands included mythological and allegorical themes. Of only six such paintings known to us today, the subject of present *Scholar in his study* is undoubtedly the most intriguing.

On the iconography, much has been proposed: Leonard Slatkes suggested the concept of a playwright surrounded by his actors, a type of *portrait historié* (*Holländische Malerei in neuem Licht: Hendrick ter Brugghen und seine Zeitgenossen*, exhibition catalogue, Utrecht and Brunswick 1986-1987, no. 79), while Christina Wansinck proposed the man representing 'the steadfast philosopher' and the woman 'earthly love' ('Some History and Genre Paintings by Willem van der Vliet', *Hoogsteder-Naumann Mercury*, no. 6, 1987, pp. 4-5), which was questioned by Walter Liedtke, who cited the tradition of masks as associations to fraud and deceit (*Vermeer and the Delft School*, exhibition catalogue, New York and London 2001, pp. 56-58 and 418-420, no. 85). No doubt allegorical, this picture is related to two other known representations of scholars by van der Vliet: *Teacher instructing his pupils* (Private collection, London; see Wansinck, op. cit., pp. 3-10) and *Philosopher and his pupils* (Moray, Brodie Castle, loc. cit.). On the latter is a paper inscribed with ancient dramatist Menander's one-verse proverb in Latin: 'The aim of good education is virtue.' With the influence of Neostoicism in the late sixteenth and early seventeenth-century Netherlands, the theme may be didactic as an allegory of vice and virtue; surrounded by figures seemingly representing masked temptations - the man with the talon purse a symbol of the vanity of riches, and the woman of lust - the scholar may perhaps be explaining the virtues of knowledge and thus seemingly enlighten the female figure through education, with the removal of her mask implying her realisation.



**234**

JOB ADRIAENSZ. BERCKHEYDE  
(Haarlem 1630-1693)

*The Banishment of Hagar and Ishmael*

signed 'J. BerckHeyde' (lower left)

oil on panel

13¼ x 10⅞ in. (33.6 x 27.5 cm.)

£7,000-10,000

\$9,200-13,000

€7,800-11,000



234

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION (LOTS 224, 228 AND 235)

**235**

ATTRIBUTED TO PHILIPS WOUWERMAN  
(Haarlem 1619-1668)

*Riders at rest beneath a bridge*

oil on canvas

13 x 10⅞ in. (33 x 25.8 cm.)

£10,000-15,000

\$14,000-20,000

€12,000-17,000



235



PROPERTY FROM THE ESTATE OF COL. ALEX GREGORY-HOOD, M.C., O.B.E (LOTS 133 AND 236)

**236**

JAN VAN GOOL  
(The Hague 1685-1763)

*Drovers with cattle and goats in a landscape; and Drovers with cattle  
and sheep in a landscape*

both signed and dated 'J:v:Gool. F. 1754' (lower right)

oil on panel

14¾ x 19¼ in. (36.5 x 49 cm.)

a pair (2)

£6,000-8,000

\$7,900-10,000

€6,700-8,900

**PROVENANCE:**

Major C.H. Gregory-Hood, Styvechale Hall, Warwickshire, and by descent  
to the present owner.





## 237

CIRCLE OF WILLEM VAN DE VELDE II  
(Leiden 1633-1707 London)

*An English ship under a press of sails coming up with a French ship  
in a moderate breeze*

oil on canvas  
23¼ x 35¾ in. (59 x 90.7 cm.)

£8,000-12,000

\$11,000-16,000  
€8,900-13,000

### PROVENANCE:

Sir Bruce Ingram (1877-1963), by 1933; his sale (†), Sotheby's, London, 6 May 1964, lot 155, as 'Willem van de Velde the Younger' (£80 to W.W. Wilson), and by descent to the present owners.

### EXHIBITED:

London, Chesterfield House, *A loan exhibition depicting Marlborough and the reign of Queen Anne*, 29th January-March 1934.  
On loan to the Science Museum, London, 1934-1963.

### LITERATURE:

M.S. Robinson, *Van de Velde: A Catalogue of the Paintings of the Elder and the Younger Willem van de Velde*, London, 1990, I, pp. 244-45, no. 472.

In 1933, this picture was identified as the *Dover* capturing a large French privateer, although Robinson (*op. cit.*) suggests the evidence is inconclusive. He noted that the picture bears the signature and date 'W.V.Velde J / 1704' on the back of the original canvas (subsequently relined), and might be by the same hand as the picture listed as no. 470 in his catalogue, a work of similar dimensions and showing a near identical English ship, which is in Warwick Castle.



238

## 238

JOSEPH WRIGHT OF DERBY, A.R.A.  
(Derby 1734-1797)

*Portrait of Captain William Kirke (1715-1773), bust-length, in a red military coat and blue waistcoat with gold embroidery*

oil on canvas  
31 $\frac{7}{8}$  x 25 in. (79.8 x 63.4 cm.)

£6,000–8,000

\$7,900–10,000

€6,700–8,900

### PROVENANCE:

By descent in the family of the sitter.

### LITERATURE:

B. Nicolson, *Joseph Wright of Derby: Painter of Light*, London, 1968, I, pp. 2 and 208-9, no. 98; II, pl. 19.

Captain William Kirke of Mirfield Hall, East Markham, Nottinghamshire went up to Trinity, Cambridge, in October 1733, at the age of seventeen. He was a Justice of the Peace for Nottinghamshire and fought the Jacobites at Lauffield and Culloden in the army of the Duke of Cumberland. He died on 25 May 1773, aged fifty-eight, and was buried at Markham, leaving two sons, John and William.

This portrait was painted in March and April of 1760 when Wright stopped at Retford on his tour of the Midland towns to the east of Derby.



239

## 239

RICHARD BUCKNER, R.A.  
(Woolwich 1812-1883 London)

*Portrait of Elizabeth Baring, née Sturt (1827-1867), wife of Thomas George Baring, 1st Earl of Northbrook, half-length, in a landscape*

signed 'R Buckner f' (lower right)

oil on canvas  
36 x 28 in. (91.5 x 71.2 cm.)

£5,000–8,000

\$6,600–10,000

€5,600–8,900

The sitter was the daughter of Henry Charles Sturt of Crichel House, Dorset, and Lady Charlotte Penelope, daughter of Robert Brudenell, 6th Earl of Cardigan. In 1848 she married Thomas George Baring, 1st Earl of Northbrook (1826-1904), the statesman and Viceroy of India from 1872-1876.

Richard Buckner spent his formative years in Rome where he befriended Frederic, Lord Leighton and specialised in Italian genre subjects. He returned to London in 1845 and quickly established a highly successful portrait practice. He exhibited at the Royal Academy, the British Institution and at Sussex Street. A sale of his work was held at Christie's on the 22nd February 1873.





PROPERTY OF A LADY

**240**

JOSEPH WRIGHT OF DERBY, A.R.A.  
(Derby 1734-1797)

*Portrait of Lord Robert Manners-Sutton (1722-1762),  
half-length, in uniform*

oil on canvas

30 $\frac{1}{8}$  x 25 $\frac{1}{8}$  in. (76.7 x 63.9 cm.)

inscribed and dated 'LD. ROBT. SUTTON / Obt. 1762' (upper left)

£12,000–18,000

\$16,000–24,000  
€14,000–20,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 26 April 1985, lot 108, when acquired by the present owner.

**LITERATURE:**

Recorded in the artist's Account Book as either 'P. Rob.t Sutton' or 'a Kitt Cat of M.r Sutton, £7.7..

B. Nicolson, *Joseph Wright of Derby: Painter of Light*, London, 1968, I, p. 222.

B. Nicolson, 'Wright of Derby: Addenda and Corrigenda', *The Burlington Magazine*, CXXX, no. 1027, October 1988, pp. 745-6 and 756, note 2, fig. 19.

The sitter was the second son of John Manners, 3rd Duke of Rutland, and brother to the celebrated soldier John, Marquis of Granby, under whom he served as Lieutenant-Colonel of the 21st Light Dragoons. On 5 April 1760, together with his brother, he raised a regiment at Belvoir, which became the 21st Light Dragoons, for which he was their Colonel Commandant until the regiment disbanded in 1763. He assumed the additional surname of Sutton upon inheriting the estates of his maternal grandfather Robert Sutton, 2nd Lord Lexington, in 1734. Nicolson (*op. cit.*) notes that he sat to Wright in 1760 when the artist was at Newark.



241



242

**241**

ENGLISH SCHOOL, EARLY 19TH CENTURY

*A family with a donkey crossing a bridge, a watermill beyond*

oil on canvas  
33 x 42½ in. (83.2 x 108.2 cm.)

£5,000–8,000

\$6,600–10,000  
€5,600–8,900

**PROVENANCE:**

with Hazlitt, London, as 'Richard Westall', from where acquired by the present owner.

PROPERTY OF A FAMILY TRUST

**242**

CIRCLE OF JAN WYCK  
(Haarlem 1652–1700 Mortlake)

*A military encampment on the outskirts of a town*

oil on canvas  
42½ x 60 in. (108 x 152.4 cm.)

£7,000–10,000

\$9,200–13,000  
€7,800–11,000

We are grateful to Dr. Andrew Cormack for his assistance with the cataloguing of this picture. Dr. Cormack suggests the picture could depict King William III (1650–1702), given the style of clothing, wigs and tricorn hats, which indicate a date of *circa* 1690s to 1705.





243

CHARLES TOWNE  
(Wigan 1763-1840 London)

*A bull terrier approaching a badger,  
with a servant looking on, in a landscape*

signed and dated 'C.Towne - /Pinxit -1818-'

(on a rock, lower centre)

oil on canvas

20 x 25½ in. (50.8 x 64.8 cm.)

£7,000-10,000

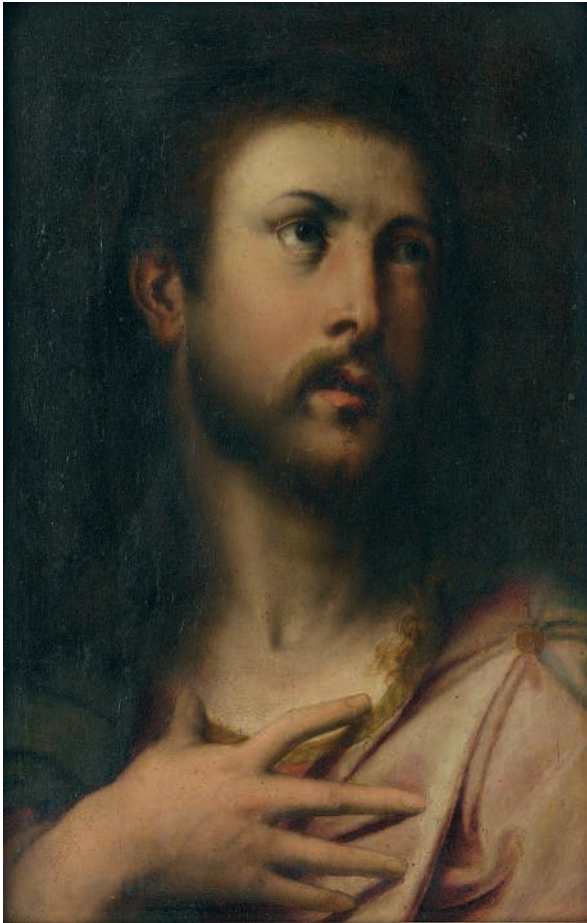
\$9,200-13,000  
€7,800-11,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 22 November 2006, lot 75.  
When acquired by the present owner.

Charles Towne painted several views of bull dogs with badgers, including *A pair of bull dogs chasing a badger with a servant in the far distance*, engraved by Richard Earldom in 1806 and published by Robert Laurie and James Whittle of Fleet Street in 1807. In the present work the servant is not only shown in greater detail but is also black. It seems plausible that it may be a specific portrait, and is of particular interest in the context of Towne being based in Liverpool, where there was a large black community at the time.

Charles Towne's first exhibited picture was at an exhibition arranged by the Society for Promoting the Arts of Painting and Design, the forerunner of the Liverpool Academy in 1786. He returned to Liverpool after a period in London exhibiting at the Royal Academy between 1799-1812, becoming Vice President of the Liverpool Academy in 1812 and 1813. His reputation was as a particularly fine animal and sporting artist, whose attention to detail was as much admired by contemporaries as it is today. His paintings of bull terriers provide an accurate record of how the breed has changed since the 19th century. William Secord has noted that the early bull terrier 'was much leggier than the animal we know today and its head more closely resembled the early bulldog' (W. Secord, *Dog Painting 1840-1940; a social history of the dog in art*, Antique Collectors' Club, Woodbridge, 1992, p.79).



244

• 244

FOLLOWER OF ANTONIO CAMPI

*Head of Christ*

oil on panel  
17¼ x 11½ in. (43.9 x 28.2 cm.)

£2,000–4,000

\$2,700–5,200  
€2,300–4,400

**PROVENANCE:**

Anonymous sale; Christie's, Rome, 24 November 1981, lot 187, as 'Studio of Bronzino'.



245

245

FOLLOWER OF ANDREA D'AGNOLO, CALLED ANDREA DEL SARTO

*The Madonna and Child with the Infant Saint John the Baptist and two angels*

oil on poplar panel, unframed  
46½ x 34¾ in. (118.1 x 88.3 cm.)

£3,000–5,000

\$4,000–6,600  
€3,400–5,500

**PROVENANCE:**

Anonymous sale [Herbert Walker]; Christie's, London, 2 August 1928, lot 109, as 'Del Sarto' (26 gns. to Ackermann).

This picture relates to the composition by Andrea del Sarto in the Wallace Collection, London.



**246**

ATTRIBUTED TO GIOVANNI FRANCESCO  
CASTIGLIONE  
(Genoa 1641-1710)

*Animals entering Noah's ark*

oil on canvas  
39¾ x 35 in. (101 x 89.1 cm.)

£10,000–15,000

\$14,000–20,000  
€12,000–17,000



246

**247**

ITALIAN SCHOOL, 1674

*A scene of witchcraft*

signed with monogram and dated 'FGS / 1674' (lower centre,  
on the urn)  
18½ x 26⅞ in. (45.8 x 68.2 cm.)  
oil on canvas

£10,000–15,000

\$14,000–20,000  
€12,000–17,000



247



248



250



249

**248**

ROMAN SCHOOL, 17TH CENTURY

*An apostle*

oil on canvas

25¼ x 18⅞ in. (64.1 x 48 cm.)

£4,000–6,000

\$5,300–7,900  
€4,500–6,600

PROPERTY FROM A PRIVATE COLLECTION (LOT 249)

**249**

PANDOLFO RESCHI

(Gdansk c. 1640–1696 Florence)

*A rocky landscape with soldiers*

oil on canvas

28⅞ x 23⅞ in. (73.4 x 60.6 cm.)

£5,000–8,000

\$6,600–10,000  
€5,600–8,900

**PROVENANCE:**

Anonymous sale [An Important Roman Collection]; Sotheby's, Milan, 12 November 2003, lot 115 (€ 26,400).

**250**

ATTRIBUTED TO GIOVANNI BATTISTA PIAZZETTA

(Venice 1682–1754)

*A saint*

oil on canvas

17⅞ x 14½ in. (45.2 x 36.8 cm.)

£4,000–6,000

\$5,300–7,900  
€4,500–6,600





251



252

**251**

CIRCLE OF JAKOB PHILIPP HACKERT  
(Prenzlau 1737–1807 San Pietro di Careggi)

*The slopes of Monte Mario, Rome, with the Tiber looking upriver  
and the Milvian Bridge beyond*

oil on canvas  
39 $\frac{7}{8}$  x 54 $\frac{5}{8}$  in. (101.3 x 138.8 cm.)

£8,000–12,000

\$11,000–16,000  
€8,900–13,000

**252**

ROMAN SCHOOL, 18TH CENTURY

*An Italianate landscape with travellers resting by ruins, a bridge beyond*

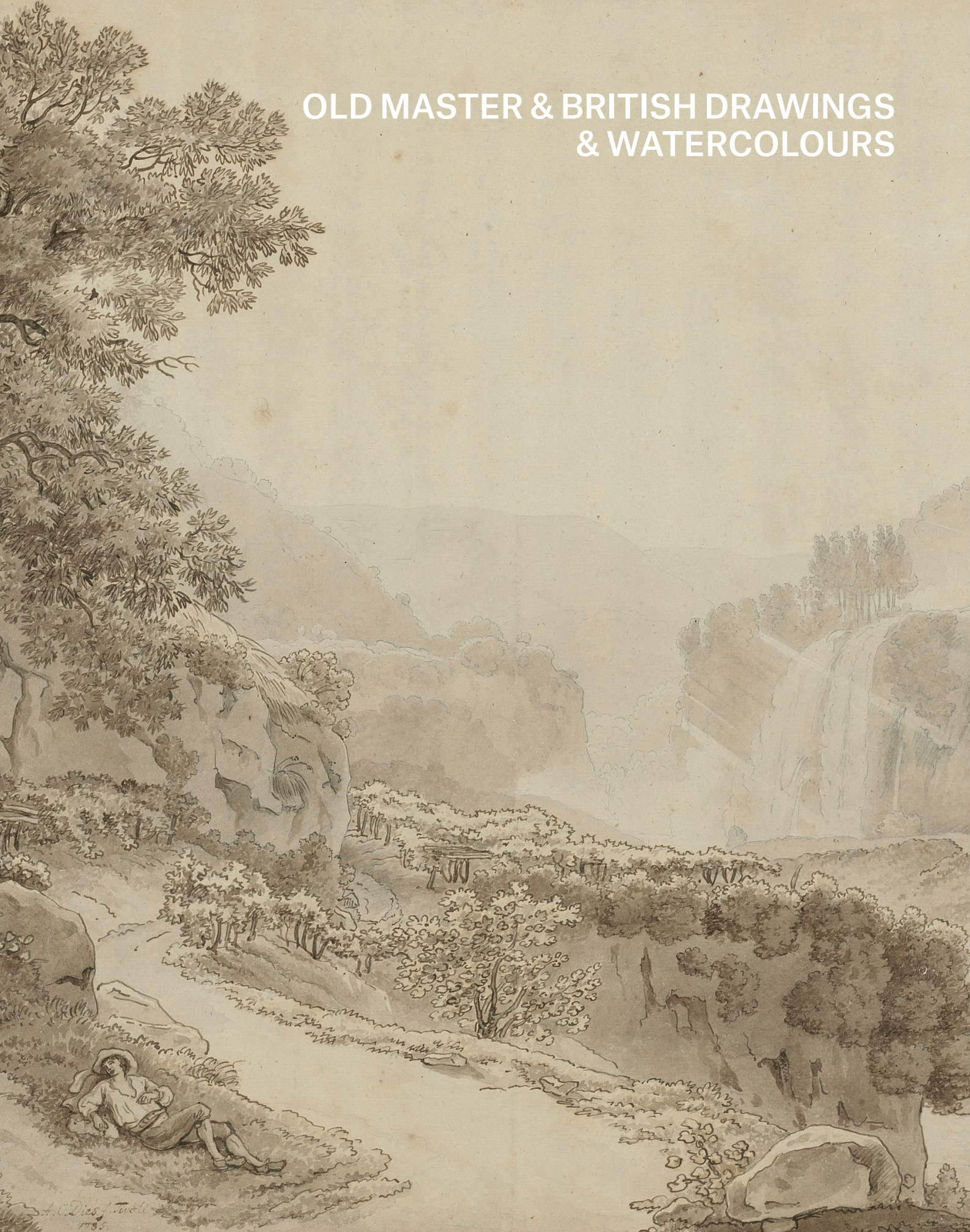
oil on canvas  
40 x 46 $\frac{7}{8}$  in. (101.5 x 119 cm.)

£5,000–8,000

\$6,600–10,000  
€5,600–8,900



OLD MASTER & BRITISH DRAWINGS  
& WATERCOLOURS







(recto)

PROPERTY OF A PRIVATE COLLECTOR

**253**

CIRCLE OF GUGLIELMO DELLA PORTA  
(fl. 1534)

*Design for the tomb of a bishop of the Paci family, with subsidiary studies of entablatures (recto); An elevation and two ground plans for a choir (verso)*

inscribed 'Deposito di Casa Paci' and with letters A to E relating to the architectural elements (*recto*) and with inscription 'coro della osservanza/ della osservanza fuori' (*verso*, partly cut)

black chalk, pen and brown ink  
7 x 3<sup>7</sup>/<sub>8</sub> in. (17.7 x 9.7 cm.)

£1,500–2,000

\$2,000–2,600

€1,700–2,200

**PROVENANCE:**

Anonymous sale; Christie's, London, 6 July 1999, lot 6 (as circle of Perino del Vaga).

Following the inscription, the design of the *recto* of this sheet may be a design for the tomb of a bishop of the Paci family. The inscription on the architectural studies on the *verso* refers to the choir of a church of the Osservanza.

We are grateful to Dr. Linda Wolk-Simon for her assistance in cataloguing this drawing.



254

PROPERTY OF A PRIVATE COLLECTOR

**255**

LORENZO SABATINI  
(Bologna circa 1530-1576 Rome)

*A putto seen from below*

red chalk, watermark Gothic P, the corners cut  
4 x 5½ (10.1 x 12.9 cm.)

£2,000–3,000

\$2,700–3,900  
€2,300–3,300

**PROVENANCE:**

Giovanni Battista Cipriani R.A. (1727-1785) (possibly his inscription 'Scuola Fiorentina' and 'G. Bat. Cipriani 1770' on the mount).  
Unidentified collector's mark (L. 619a).  
Anonymous sale; Sotheby's, New York, 25 January 2002, lot 31.

This study was first connected to Sabatini's fresco in the Palazzo Venezia, Rome by Mario Di Giampaolo in 2002 (see provenance).

PROPERTY OF A PRIVATE COLLECTOR

**254**

ATTRIBUTED TO ASTOLFO PETRAZZI  
(Siena 1580-1653)

*The Ordination of a Monk (?)*

red chalk and red wash, squared in black chalk, fragmentary watermark  
6⅞ x 5 in. (17.5 x 12.6 cm.)

£1,000–1,500

\$1,400–2,000  
€1,200–1,700



255



256

**256**

GIROLAMO PILOTTI  
(Venice circa 1590-1649)

*The Holy Trinity*

with inscription 'Pilotti' (*recto*) and 'Girolamo Pilotti' (*verso*)  
black chalk, pen and brown ink, brown wash, watermark crossbow  
10⅞ x 7⅞ in. (25.6 x 18.9 cm.)

£800–1,200

\$1,100–1,600  
€890–1,300

**PROVENANCE:**

Anonymous sale; Christie's, London, 7 July 1981, lot 29.

Pilotti was a pupil of Jacopo Palma il Giovane by whom he was greatly influenced as is evident in this drawing.



**257**

PIETRO DANDINI  
(Florence 1646-1712)

*Study of clasped hands*

red chalk

3½ x 4½ in. (9 x 11.4 cm.)

£400-600

\$530-790

€450-660

**PROVENANCE:**

Anonymous sale; Christie's, London, 18 April 2000, part of lot 24.



**257**



**258**

PROPERTY OF A PRIVATE COLLECTOR

**258**

ANTONIO MOLINARI  
(Venice 1655-1704)

*Saint John the Baptist preaching in the Wilderness*

black chalk, pen and brown ink, red wash

5⅞ x 7⅞ in. (13.2 x 19.5 cm.)

£1,000-1,500

\$1,400-2,000

€1,200-1,700

**PROVENANCE:**

Anonymous sale; Christie's, New York, 30 January 1998, lot 151.

The rapid chalk underdrawing and the free and fluid pen work, worked up in red wash, are characteristic of Molinari's drawings. Until Richard Green's article on a group of Molinari drawings in Düsseldorf, published in 1984, Molinari was fairly unknown as a draughtsman ('Molinari Drawings in Düsseldorf', *Master Drawings*, XXII, 1984, no. 2, pp. 194-205, plates 29a-41). Two years after this article, Catherine Monbeig Goguel published a group of 40 Molinari drawings in the Louvre, a number of which are stylistically close to the present sheet ('Drawings by Antonio Molinari in the Louvre', *Master Drawings*, XXIII, 1986, no. 2, pp. 232-41, plates 40-51).

**259**

STEFANO DELLA BELLA  
(Florence 1610-1664)

*A battle scene with soldiers standing by cannons, with cavalry and infantry beyond*

pen and brown ink

2½ x 4½ in. (6.3 x 11.4 cm.)

£1,500-2,500

\$2,000-3,300

€1,700-2,800

**PROVENANCE:**

Anonymous sale; Auktionshaus Stuker, Bern, 21 November 2014, lot 78.

Similar military scenes with cannons and cannoneers in the foreground can be found in a number of Della Bella's etchings. This sheet, which does not seem to have been used for a print, is particularly close in composition to one etching from *Dessins de quelques conduites de troupes* (A. de Vesme and P. D. Massar, *Stefano della Bella. Catalogue Raisonné*, New York, 1971, I, no. 255, II, p. 67, ill.) and to four etchings from *Varii capricci militari* (*ibid.*, I, nos. 259, 260, 262-3, II, pp. 68-9, ill.).



**259**



260

## 260

JERÓNIMO DE BOBADILLA

(Seville, born after 1625-1709)

*Saint Joseph with the Christ Child*

traces of black chalk, pen and brown ink, brown wash

7¼ x 4⅝ in. (18.5 x 11.8 cm.)

£3,000–5,000

\$4,000–6,600

€3,400–5,500

### PROVENANCE:

Anonymous sale; Christie's, London, 23 June 1981, lot 99  
(as Circle of Valdés Leal).

Previously associated with Valdés Leal, this sheet is in fact a characteristic drawing by the little-known Jerónimo de Bobadilla. He is thought to have trained in the workshop of Francisco de Zurbarán around 1638-40 and is known to have supported the Academy of Seville financially in 1667 (J. Hoffmann-Samland, in *The Spanish Gesture. Drawings from Murillo to Goya in the Hamburger Kunsthalle*, exhib. cat., Meadows Museum, Dallas and elsewhere, 2014-15, p. 114). This sheet can be related to two drawings by the artist in the Hamburger Kunsthalle, of which one is signed and dated 1685, both showing Saint Joseph with the Christ Child (inv. 38489 and 38490; *ibid.*, pp. 114-7, 188, nos. 4 and 5, ill.). The treatment of the landscape, the rendering of the figures and their halos and aureoles are particularly close to those in the present sheet.

We are very grateful to Benito Navarrete Prieto for suggesting the attribution to Bobadilla and for his assistance in cataloguing this drawing.



261

## 261

GIACOMO GUARDI

(Venice 1764-1825)

*The island of Mazzorbo*

signed and inscribed 'Veduta di Masorbo/ Giacomo de Guardi' (verso)

black chalk, pen and brown ink, grey wash,  
heightened with white

5 x 7¼ in. (12.7 x 19.8 cm.)

£2,000–3,000

\$2,700–3,900

€2,300–3,300

### PROVENANCE:

Brodie of Brodie, Brodie Castle, Nairn.

with Rowley Gallery, London.

Anonymous sale; Christie's, London, 21 April 1998,  
lot 143, where acquired by the present owner.





262

'MONSÙ HABÉ', POSSIBLY MAXIMILIEN L'ABBÉ  
(active Mechelen 1636-1661, died 1675)

*An Allegory of War*

red chalk, pen and brown ink, brown wash, heightened with white-yellow,  
on various pieces of irregularly cut paper glued together  
9¼ x 14½ in. (23.6 x 36.9 cm.)

£3,000–5,000

\$4,000–6,600  
€3,400–5,500

**PROVENANCE:**

Padre Sebastiano Resta (L. 2981 and 2992), with his number 'I. 312', mounted on an album page with inscription 'Habe allievo di Vandyke' (recto) and 'RVBENS' [partly cut] in Parigi dipinse un Portico con qlla occasione copiò le/ cose dell'Abb.e Primaticcio' (verso).  
Giovanni Matteo Marchetti, bishop of Arezzo, 1698; by descent to Cavaliere Marchetti de Pistoia, 1704.  
John, Lord Somers (L. 2981), 1710; Motleux, London, 16 May 1717.  
Anonymous sale; Christie's, London, 9 July 2002, lot 12.

**LITERATURE:**

J. Wood, *Rubens. Copies and Adaptations from Renaissance and Later Artists*. (2), *Italian Artists. I, Raphael and his School (Corpus Rubenianum Ludwig Burchard, Part XXVI, 2)*, London-Turnhout, 2010, p. 75, fig. 10.

In his notes (now at the British Library, London, Lansdown Ms. 802), the Italian collector Sebastian Resta provides some details about the enigmatic 'Monsù Habe', a Fleming who would have been a pupil of Van Dyck, a friend of Rubens, and whom Resta knew personally when he spent time in Italy. Through his heirs, Resta acquired some of the major Flemish sheets in his collection, including drawings by Rubens now at the Biblioteca Ambrosiana, Milan. Jeremy Wood has proposed an identification with an otherwise obscure artist, Maximilien l'Abbé, an artist from Mechelen, recorded there between 1635 and 1661, who died in 1675 ('Padre Resta's Flemish Drawings. Van Diepenbeeck, Van Thulden, Rubens and the School of Fontainebleau', *Master Drawings*, XXVII, 1990, p. 7; and *op. cit.*, 2010, p. 75). Given Resta's personal acquaintance with 'Habe', his attribution of this drawing to the Flemish artist can be considered highly reliable, making this the hitherto only identified work by him. The nervous penmanship of the drawing and overly elegant figures can indeed be related to that of Van Dyck, while the mixed technique and layered use of small pieces of paper of irregular size seem to be entirely Habé's own.



263

### Δ 264

JAN ERASMUS QUELLINUS  
(Antwerp 1634-1715 Mechelen)

*Ceiling design with an eagle surrounded by putti*  
graphite, pen and brown ink, watercolour, brown and grey wash, heightened with white (partly oxidized), on light brown paper  
10¼ x 21½ in. (26.2 x 53.6 cm.)

£1,000–1,500

\$1,400–2,000  
€1,200–1,700

**PROVENANCE:**

Guichardot collection, Paris (according to an inscription 'Collection Guichardot Paris, 1894' recorded in the 2004 auction catalogue).  
Anonymous sale; Christie's, Paris, 15 December 2004, lot 250 (as Erasmus II Quellinus).

Despite its old attribution to Erasmus II Quellinus, this drawing can be confidently given to his son, Jan Erasmus. Entirely similar in technique, and also comparable in the way the putti are drawn is a design for an altarpiece, signed and dated 1667, at the Metropolitan Museum of Art, New York (inv. no. 62.147). The design cannot be related to a known ceiling, but the commission appears to have been a rather prestigious one; the regal bird of prey holding a sceptre and sword appear to be the Prussian eagle.



265

### 263

GERMAN SCHOOL, CIRCA 1700

*Two putti with architectural tools next to a ledge*  
traces of black chalk, pen and brown ink, blue wash, pricked  
7½ x 11½ in. (19.6 x 28.3 cm.)

£1,000–1,500

\$1,400–2,000  
€1,200–1,700

**PROVENANCE:**

Francesco degli oddi Rondinelli (according to an inscription on the mount).  
Freudenreich collection, Switzerland (according to an inscription on the mount).  
Henri (1917-1982) and Suzanne Paradis (1917-1988), Saint-Étienne (L. 4361).



264

PROPERTY OF A PRIVATE COLLECTOR

### 265

FLEMISH (?) SCHOOL, EARLY 17TH CENTURY

*Neptune riding a dolphin and holding the coat of arms*  
inscribed 't moork [...] blijft [?]/ [...] beneden [...] / het schild is/ [...] blyven' (recto) and with inscription and number 'Paul v Viane f/ L.L.' and with number 'n. 26' over 'n. 18' (?) (verso)  
pen and brown ink, brown wash, fragmentary black chalk framing lines on prepared paper, incised for transfer  
3¼ x 5 in. (8.3 x 12.7 cm.)

£700–1,000

\$920–1,300  
€780–1,100

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 25 January 2002, lot 29 (as Dutch School).

Seated on the back of a dolphin, Neptune is shown here while holding a coat of arms, perhaps that of Corsica. The fact that the head of the moor is facing right suggests that the drawing was intended to be engraved, as in heraldry the head of a moor in profile is shown facing left. Furthermore, the drawing has been indented for transfer, another indicator that it was intended as a design for a print. The sheet might have served as a design for a vignette in a map of Corsica, but no such related map appears to be known.



266

FRENCH SCHOOL, 17TH CENTURY

*A design for a frontispiece with an amorous couple, putti and chained figures*

with inscription 'J. Stella' (verso)

red chalk, pen and brown ink, grey wash, watermark posthorn in a shield  
9 x 6 $\frac{5}{8}$  in. (23 x 16.8 cm.)

£2,000–3,000

\$2,700–3,900

€2,300–3,300

**PROVENANCE:**

Unidentified collector's mark (L. 2859d).

Nicos Dhikeos (1896–1987) (L. 3529).

with Joanna Booth, London, where bought by the present owner.



266



267

**\* 267**

BARON DOMINIQUE VIVANT-DENON  
(Givry 1747–1826 Paris)

*A seated woman with a feathered hat and holding a fan, seen in profile*

with inscription 'Denon' (on the old mount)

black chalk, pen and brown ink

5 $\frac{1}{8}$  x 3 $\frac{1}{4}$  in. (14.3 x 8.1 cm.); and *A sculpture of a woman, after the Antique*, by Jean-Baptiste Wicar (Lille 1762–1832 Rome) (2)

£2,000–3,000

\$2,700–3,900

€2,300–3,300

**PROVENANCE:**

Anonymous sale; Christie's, London, 4 July 1989, lot 150.

with W.M Brady, New York (with his label on the verso of the frame), where purchased by the present owner.

The drawing of a seated woman was part of a group of drawings assembled in the 19th Century by a member of the immediate entourage of Baron Vivant-Denon until it was sold and dispersed in 1989 (see provenance). The group possibly was intended as a memorial to Vivant-Denon's achievements and his large circle of acquaintances.



268

## 268

ALBERT CHRISTOPHE DIES  
(Hannover 1755-1822 Vienna)

*A rocky river landscape near Tivoli with a resting traveller in the foreground*

signed, dated and inscribed 'A.C. Dies. f. Tivoli/ 1785.'  
graphite, pen and brown ink, brown wash, watermark JHonig & Zoonen and a Strasburg bend  
19 x 23½ in. (48.2 x 59.2 cm.)

£2,000–3,000

\$2,700–3,900

€2,300–3,300

After a short stay in Basel in 1775, Albert Christophe Dies arrived in Rome where he would stay until 1797. Here the artist was active as a landscape painter and he collaborated with artists such as Johann Christian Reinhart and Jacob Wilhelm Mechau and he worked in the studio of Giovanni Volpato. During this Roman period, Dies made numerous refined drawings documenting his trips to cities like Naples and Tivoli. This sheet is a fine example of this type of drawing and can be compared to a drawing which was probably made on the same trip, as it signed and dated 1785 like the present sheet, and another view near Tivoli bathed in golden light (anonymous sale; Christie's, London, 16 April 1997, lot 342 and subsequently sold at; anonymous sale; Bassenge, Berlin, 28 November 1997, lot 5539).

## 269

FRENCH SCHOOL, 19TH CENTURY

*Portrait of Cem Sultan*

graphite, charcoal and white chalk  
25½ x 18¾ in. (64 x 47.8 cm.)

£1,500–2,000

\$2,000–2,600

€1,700–2,200



269



270

## 270

CHRISTOPH LUDWIG AGRICOLA  
(Ratisbon 1667-1719)

*A common Redpoll (Acanthis flammea) and a Crested Tit (Lophophanes cristatus); A Bluethroat (Luscinia svecica)*  
with inscription 'Greater Redpole/ &/ crested titmouse' (on the old mount) (i)

bodycolour and gum arabic  
11¼ x 8 in. (28.5 x 20.4 cm.)

(2)

£1,500–2,000

\$2,000–2,600

€1,700–2,200





271

**271**

LOUIS BÉLANGER  
(Paris 1756-1816 Stockholm)

*A watermill in a wooded landscape*

signed and dated 'Loui[s] Belanger/ 1799[?]'

bodycolour

20½ x 28½ in. (51.1 x 72.5 cm.)

£2,000-3,000

\$2,700-3,900  
€2,300-3,300

**272**

GUSTAVO SIMONI  
(Rome 1846-1926)

*A group of men playing morra*

signed, inscribed and dated 'G. Simoni. Roma 1895.'

watercolour and gum arabic, watermark James Whatman Turkey Mill Kent 1870  
26¾ x 40 in. (66.9 x 101.6 cm.)

£2,000-3,000

\$2,700-3,900  
€2,300-3,300

A closely comparable drawing both in subject and execution, signed and dated 1901, was sold at Sotheby's, New York, 28 January 2011, lot 212.



272



**273**

JOHN RUSSELL, R.A.  
(Guildford 1745-1806 Hull)

*Portrait of Lady Isabel Erskine, half-length,  
seated in a parkland landscape*

pastel  
29¾ x 24½ in. (75.6 x 62.3 cm.)

£2,000–3,000

\$2,700–3,900  
€2,300–3,300

**PROVENANCE:**

Ellis D. Gosling.  
Robert Nesham; Christie's, London, 23 July 1928, lot  
28 (9 gns to Brockbank).  
Lady Capel Cure; Christie's, London, 20 November  
1931, lot 108 (10 gns to Squire).  
J.B. Priestley.  
The Hon. Mrs Skeffington Smyth.

**LITERATURE:**

G. Williamson, *John Russell*, 1894, pp. 25, 128, 145.  
N. Jeffares, *Dictionary of pastelists*, online edition.



**274**

THOMAS ROWLANDSON  
(London 1756-1827)

*The Suppliant*

with signature and date 'T. Rowlandson 1789'  
(lower right)

pencil, pen and black ink and watercolour  
7¾ x 9¾ in. (19.7 x 24.8 cm.)

£1,500–2,000

\$2,000–2,600  
€1,700–2,200

**PROVENANCE:**

H.S. Reitlinger (L. 2274a).  
with Leger Galleries, London, where purchased by  
the present owner.





275

ADAM BUCK  
(Cork 1759-1833 London)

*The expiation of Orestes*

signed and dated 'Adam Buck 1813' (lower left) and inscribed 'The Expiation of Orestes/ From a Greek Vase in the possession/ of Mr Luppi.' (verso)  
pencil and watercolour heightened with bodycolour on board  
9 1/8 x 9 3/4 in. (23.2 x 24.7 cm.)

£1,000-1,500

\$1,400-2,000

€1,200-1,700

**LITERATURE:**

P. Darvall, *A Regency Buck: Adam Buck 1759-1833*, Oxford, 2015, p. 164, no. 249.

Buck had a deep-seated interest in Antiquity and the Classical and often incorporated vases, sculptures and bas-reliefs of classical subjects into the settings of his portraits. He had an extraordinary knowledge of Greek vase paintings, and intended from 1811 to publish a folio of *One Hundred Engravings from Paintings on Greek Vases*, which have never been published. The project was never finally realised but the 157 original drawings for it are now in the Library of Trinity College, Dublin.



**276**

ALEXANDER NASMYTH  
(Edinburgh 1758-1840)

*Ponte di Mola, near Rome*

signed and inscribed 'A. Nasmyth/ Edinburgh' (lower right) and further inscribed 'Ponte de Mola A. Nasmyth' (verso)  
pencil, pen and brown ink and watercolour  
9 $\frac{5}{8}$  x 13 $\frac{3}{8}$  in. (24.4 x 34 cm.)

£2,000–3,000

\$2,700–3,900

€2,300–3,300

**277**

PETER DE WINT, O.W.S.  
(Stone, Staffordshire 1784-1849 London)

*An aqueduct in the campagna, Rome*

pencil and watercolour  
3 $\frac{3}{4}$  x 13 $\frac{3}{8}$  in. (9.4 x 34.7 cm.)

£1,500–2,000

\$2,000–2,600

€1,700–2,200

**PROVENANCE:**

Edward Cheney (1803-1884).

Edward Cheney was a pupil of Peter de Wint and Thomas Hartley Cromek. After his father's death in 1820, the family moved to Italy where Cheney spent much of his adult life. He was a great collector of Old Master drawings and etchings, watercolours, bronzes and books.







**278**

JAMES WARD, R.A.  
(London 1769-1859 Cheshunt)

*Harlech Castle, Wales*

signed 'J.W. R.A.' (lower left)  
pencil and watercolour with scratching out  
4 $\frac{3}{8}$  x 7 $\frac{7}{8}$  in. (11.1 x 20 cm.)

£2,000–3,000

\$2,700–3,900

€2,300–3,300

**PROVENANCE:**

John Allnutt, and by descent to  
Anonymous sale; Christie's, London, 17 November 1987, lot 76.  
with Spink, London.

John Allnut (1773-1863) was a merchant banker and wine-seller, and a patron of Sir Thomas Lawrence and James Ward. He commissioned Ward to paint his horses, and the picture was exhibited at the Royal Academy in 1823. The present drawing was part of a group of albums assembled by Allnut circa 1850, from which over fifty drawings were sold in these Rooms, 17 November 1987. It compares closely with Ward's 1808 Royal Academy exhibition entry (no. 210), now at Tate Britain, and is probably a preparatory study for that work.

PROPERTY FROM THE FAMILY OF THE ARTIST (LOTS 279-285)

We are grateful to Dr. Edward J. Nygren for his help in cataloguing this group of drawings.



279

JAMES WARD, R.A.  
(London 1769-1859 Cheshunt)

*The Vision of Mirza*

signed and inscribed 'Vision of Myrza [sic] JWD RA' (lower right)  
pencil and brown wash on buff paper  
20¾ x 25½ in. (52.7 x 64.8 cm.)

£3,000–5,000

\$4,000–6,600  
€3,400–5,500

**PROVENANCE:**

Probably by descent in the artist's family to Edith Winifred Jackson, Ward's great granddaughter;  
Thomas H. Knowles, 1932, and by descent to his son  
T.W. Knowles, 1956, by whom given to  
Prudence Summerhayes Turner, a descendant of the artist, and by descent in the family to the present owner.

*The Vision of Mirza* is an essay written by the writer and politician Joseph Addison (1672-1719). He published translations of Ovid and Virgil, as well as his own Latin verse. Alongside his old schoolfriend Richard Steele (1672-1729), Addison founded *The Spectator* on 1 March 1711, and *The Vision of Mirza* was published there on 1 September 1711.



## 280

JAMES WARD, R.A.  
(London 1769-1859 Cheshunt)

*Four studies of Ben Lomond, Scotland*

all variously signed, three inscribed with locations  
and two dated 'August 18-19 1805'  
pencil on paper, one watermark 'JWHATMAN'  
10 x 17½ in. (25.4 x 44.5 cm.); and smaller (4)

£2,500-3,500

\$3,300-4,600

€2,800-3,900

### PROVENANCE:

Probably by descent in the artist's family to Edith  
Winifred Jackson, Ward's great granddaughter;  
Thomas H. Knowles, 1932, and by descent to his son  
T.W. Knowles, 1956, by whom given to  
Prudence Summerhayes Turner, a descendant  
of the artist, and by descent in the family to the  
present owner.

Ward depicted these sites and surrounding areas  
on several occasions during his trip to Scotland in  
August 1805.



## 281

JAMES WARD, R.A.  
(London 1769-1859 Cheshunt)

*Five landscape studies in North Wales,  
including a View of Snowdon from Brondanw;  
Nantesmill; Caernvarvon; and an Aqueduct in  
the Vale of Llangollen*

all signed and variously inscribed with locations and  
in the artists shorthand  
pencil, one with blue and yellow wash  
10 x 19½ in. (25.4 x 49.3 cm.); and smaller (5)

£2,000-3,000

\$2,700-3,900

€2,300-3,300

### PROVENANCE:

Probably by descent in the artist's family to Edith  
Winifred Jackson, Ward's great granddaughter;  
Thomas H. Knowles, 1932, and by descent to his son  
T.W. Knowles, 1956, by whom given to  
Prudence Summerhayes Turner, a descendant  
of the artist, and by descent in the family to the  
present owner.





## 282

JAMES WARD, R.A.  
(London 1769-1859 Cheshunt)

*Portrait study of a cossack, Philip[p]e Carlanof; and Two studies of a plumed helmet and an epaulette*

the first signed, inscribed and dated, 'Philippe Carlanof. [sic] Cossack/a good tempered man singing all Day Long/King St. Barracks. July 1814- JWD. RA.' (lower left), the others signed with initials (lower right) and inscribed with the artist's shorthand

pencil on paper, one watermark 'J Whatman/1811'

15 x 10 $\frac{7}{8}$  in. (38.1 x 27.7 cm.)

(3)

£1,200-1,800

\$1,600-2,400

€1,400-2,000

### PROVENANCE:

Probably by descent in the artist's family to Edith Winifred Jackson, Ward's great granddaughter;

Thomas H. Knowles, 1932, and by descent to his son

T.W. Knowles, 1956, by whom given to

Prudence Summerhayes Turner, a descendant of the artist, and by descent in the family to the present owner.

There are several other portrait studies of Cossacks connected with the painting of 1815 belonging to the Duke of Northumberland.



## 283

JAMES WARD, R.A.  
(London 1769-1859 Cheshunt)

*Two studies of Baron Garrow's house, Pegwell Bay, Ramsgate; and Posts and ropes, Ramsgate*

one signed and inscribed 'Baron's House. Pegwell Bay/ JWD. RA./ Councillor Garrows house' (lower left), one signed inscribed 'JWD/ Mr. Garrows house/ afterward Baron Garrow/ Pegwell Bay' (centre right) and with colour notes, the third signed 'JWD. RA' (lower left) and inscribed 'a old wood one painted red' (centre left) and 'Ramsgate' (verso)

pencil, pen and grey ink on paper, two watermark '1794'

9 $\frac{3}{4}$  x 14 $\frac{1}{4}$  in. (24.8 x 36.2 cm.)

(3)

£2,000-3,000

\$2,700-3,900

€2,300-3,300

### PROVENANCE:

Probably by descent in the artist's family to Edith Winifred Jackson, Ward's great granddaughter;

Thomas H. Knowles, 1932, and by descent to his son

T.W. Knowles, 1956, by whom given to

Prudence Summerhayes Turner, a descendant of the artist, and by descent in the family to the present owner.



## 284

JAMES WARD, R.A.  
(London 1769-1859 Cheshunt)

*Three landscape studies, one at Chiseldon, Wiltshire; Study of a cave; and Two studies of trees*

all variously signed, one inscribed and dated 'Chisseldon Wilts/ Aug 18th 1822' (lower left) and one inscribed with the artists shorthand five pencil, one with green and grey wash, one pencil, pen and brown ink

7¼ x 10½ in. (18.5 x 26.7 cm.)

(6)

£2,000-3,000

\$2,700-3,900

€2,300-3,300

### PROVENANCE:

Probably by descent in the artist's family to Edith Winifred Jackson, Ward's great granddaughter; Thomas H. Knowles, 1932, and by descent to his son T.W. Knowles, 1956, by whom given to Prudence Summerhayes Turner, a descendant of the artist, and by descent in the family to the present owner.

There are several other drawings done at Chiseldon at the same time; one is at the Whitworth. Art Gallery, Manchester.



## 285

JAMES WARD, R.A.  
(London 1769-1859 Cheshunt)

*Six landscapes in Derbyshire and Wales including Devil's Cavern, Castleton; Llyndas Lake; and Cayne Waterfall, North Wales*

variously signed and inscribed with locations, and further inscribed in the artist's shorthand five pencil, one with green and grey wash

10¾ x 15 in. (27.4 x 38.1 cm.)

(6)

£1,500-2,000

\$2,000-2,600

€1,700-2,200

### PROVENANCE:

Probably by descent in the artist's family to Edith Winifred Jackson, Ward's great granddaughter; Thomas H. Knowles, 1932, and by descent to his son T.W. Knowles, 1956, by whom given to Prudence Summerhayes Turner, a descendant of the artist, and by descent in the family to the present owner.



# **WATERCOLOURS BY WILLIAM PAYNE FROM THE BLAIR CHARITABLE TRUST, REMOVED FROM BLAIR CASTLE, BLAIR ATHOLL, SCOTLAND (LOTS 286-291)**

The present group of watercolours by William Payne (1760-1830) have remained loose in a folio since they were executed and consequently their colours have survived with remarkable freshness. The bold palette and strong pen lines of the drawings in this group are very different from the soft restricted palette and careful pen that we today regard as typical of Payne's work. His more characteristic technique was developed from his training as a draughtsman for the Board of Ordnance where he was encouraged to record landscape details accurately and rapidly in either careful pen or pencil and then gently worked up in soft washes of colour.

Born in London, Payne was posted by the Board to Plymouth in 1782, where he remained until 1790. He travelled throughout the region recording the landscapes and coastal scenes which inspired his work. Following his return to London in 1790, he returned frequently to the West Country and also undertook numerous sketching tours to South and North Wales, The Isle of Wight, The Lake District and Yorkshire. From some of the drawings in the present group, it appears that he also visited Northumberland, perhaps during his tour of 1810 or at some other time.

For other drawings by William Payne from this provenance, please see Old Master & British Drawings & Watercolours 9 December 2015 and 7 December 2016.



**286**

WILLIAM PAYNE, O.W.S.  
(London 1760-1833)

*Sunset over a harbour; and Travellers crossing a bridge over a river*

one signed 'W. Payne' (verso)  
pencil and watercolour  
8¼ x 11½ in. (21 x 29.5 cm.)

(2)

£1,200-1,800

\$1,600-2,400

€1,400-2,000



**287**

WILLIAM PAYNE, O.W.S.  
(London 1760-1833)

*A group of landscape studies: Travellers on a winding road approaching a village; Travellers beside a river; a Man approaching a cove, shipping beyond; A ruined castle on a river bank*

all signed 'W. Payne' (verso)  
pencil and watercolour  
8¾ x 12¼ in. (22.2 x 31.1 cm.); and slightly smaller

(4)

£1,500-2,000

\$2,000-2,600

€1,700-2,200



**288**

WILLIAM PAYNE, O.W.S.  
(London 1760-1833)

*A group of landscape studies: Figures by a ruined church; Figures on a track beside a cottage; Travellers on a winding track, a tower beyond; Figures on a winding track, a fortress and a bay beyond*

three signed 'W. Payne' (verso)  
pencil and watercolour  
8¾ x 12¼ in. (22.2 x 31.1 cm.); and slightly smaller

(4)

£1,500-2,000

\$2,000-2,600

€1,700-2,200



289

WILLIAM PAYNE, O.W.S.  
(London 1760-1833)

*A group of landscape studies: Travellers beneath a ruined arch;  
Travellers before a gatehouse; a Wooded shoreline with distant castle;  
and Figures on a beach*

two signed 'W. Payne' (verso)

pencil and watercolour

8 $\frac{3}{4}$  x 12 $\frac{1}{4}$  in. (22 x 31.1 cm.); and slightly smaller

(4)

£1,500-2,000

\$2,000-2,600

€1,700-2,200



290

WILLIAM PAYNE, O.W.S.  
(London 1760-1833)

*A group of landscape studies: Part of the ruins of Warkworth Castle,  
Northumberland; three Studies of Hulne Abbey, Northumberland;  
Travellers on a riverbank, a castle beyond; Figures loading a rowing boat in  
a cove; Figures on a beach, sunset; and A man on a river bank by a cottage*

one signed and inscribed 'Part of the ruins of Warkworth Castle/ W. Payne  
(verso); one signed and inscribed 'Hulne Abbey/ W. Payne' (verso); one signed  
and inscribed 'Gateway & part of the ruins of Hulne Abbey/ W. Payne' (verso);  
one inscribed 'Gateway of/ Hulne Abbey/ W. Payne' (verso); and two signed 'W.  
Payne' (verso)

pencil and watercolour

8 $\frac{3}{4}$  x 12 $\frac{7}{8}$  in. (22.2 x 32.8 cm.)

(8)

£1,500-2,000

\$2,000-2,600

€1,700-2,200



291

WILLIAM PAYNE, O.W.S.  
(London 1760-1833)

*A group of landscape studies: The gateway, Warkworth Castle;  
The ruins of Warkworth Hermitage; The entrance to Hulne Abbey,  
all Northumberland; and Figures on a riverbank before a castle*

one signed and inscribed, 'Warkworth Castle/ Ruins of Gateway leading to the  
Ferry across the Coquet/ W. Payne' (verso), one inscribed 'Ruins of Warkworth  
Hermitage' (verso), one signed and inscribed 'Entrance to Hulne Abbey/ W.  
Payne' (verso), one signed 'W. Payne' (verso)

pencil and watercolour

8 $\frac{1}{4}$  x 12 $\frac{1}{2}$  in. (21 x 30.8 cm.)

(4)

£1,200-1,800

\$1,600-2,400

€1,400-2,000





**292**

**WILLIAM TURNER OF OXFORD, O.W.S.**  
(Blackbourton 1782-1862 Oxford)

*Two landscapes, one with a church spire seen across a meadow,  
traditionally identified as Christchurch, Oxford*

one pencil, the other pencil heightened with white on buff paper  
7¼ x 14¼ in. (19.7 x 37.5 cm.); and smaller

£1,000-1,500

\$1,400-2,000  
€1,200-1,700

**PROVENANCE:**

The Clonterbrook Collection.  
with John Baskett, London.

After training under John Varley, Turner returned to Oxford in 1811 and set up as a teacher. Devoted to the 'city of dreaming spires', he executed many drawings of Oxford, although he was a prolific artist and his subjects range from the Isle of Wight to the Isle of Skye.





**293**

SAMUEL PROUT, O.W.S.  
(Plymouth 1783-1852 London)

*The Temple of Pallas Athene, Rome*

pencil and watercolour heightened with bodycolour and touches of gum arabic  
13¼ x 9⅞ in. (33.6 x 23.2 cm.)

£1,000–1,500

\$1,400–2,000  
€1,200–1,700

We are grateful to Timothy Wilcox for his help in identifying the subject of this drawing.



**294**

CHARLES BENTLEY, O.W.S.  
(London 1806-1854)

*Shipping at the mouth of a French harbour*

signed and dated 'C Bentley/1840' (lower right)  
pencil and watercolour heightened with gum arabic  
and with scratching out  
11¾ x 17¾ in. (29.8 x 45.1 cm.)

£2,000-3,000

\$2,700-3,900  
€2,300-3,300

**PROVENANCE:**  
with Walker Galleries, London.  
with John Spink, London.

**295**

CHARLES BENTLEY, O.W.S.  
(London 1806-1854)

*Combe Martin, Devon*

signed and dated 'C Bentley/ 1837[?]' (lower right)  
pencil and watercolour heightened with bodycolour  
and gum arabic and with scratching out  
18 x 27 in. (45.7 x 68.5 cm.)

£1,200-1,800

\$1,600-2,400  
€1,400-2,000

**PROVENANCE:**  
with Abbott and Holder, London.

**296**

CHARLES BENTLEY, O.W.S.  
(London 1806-1854)

*A lighthouse seen across a bay*

pencil and watercolour with scratching out on paper  
watermark 'JWHATMAN/1851'  
16½ x 22½ in. (42 x 56.2 cm.)

£2,000-3,000

\$2,700-3,900  
€2,300-3,300

**PROVENANCE:**  
with Abbott and Holder, London.





295



296



**297**

SIR EDWIN HENRY LANDSEER, R.A.  
(London 1802-1873)

*Study for 'Alpine mastiffs reanimating a distressed traveller'*

pencil, pen and brown ink on paper watermark IPING 1802  
8¾ x 12½ in. (21.2 x 31.7 cm.)

£3,000-5,000

\$4,000-6,600  
€3,400-5,500

**PROVENANCE:**

(Probably) Estate of Sir E. Landseer, R.A.; Christie's, London, 8 May 1874, lot 550 ('Mount St. Bernard Dogs: a sketch for the picture') or lot 747 ('Studies for the St. Bernard Mastiffs').

with the Carroll Gallery, London.

with Martyn Gregory, London.

For the painting to which this drawing relates, please see lot 36 in Old Masters part I.



298

SIR EDWIN HENRY LANDSEER, R.A.  
(1802-1873)

*Figure study of Sir Walter Scott; and two sheets of studies from a sketchbook illustrated, one with studies of heads (recto) and studies of heads and an eagle (verso), the other with studies of a man in arab dress (recto) and a study of a woman (verso)*

one pencil, one pen and brown ink, one pencil, pen and brown ink  
7 $\frac{3}{8}$  x 4 $\frac{1}{2}$  in. (18.7 x 11.4 cm.); and smaller

(3)

£1,000-1,500

\$1,400-2,000

€1,200-1,700

299

HENRY THOMAS ALKEN SEN.  
(London 1784-1851)

*A set of eight studies of hunting scenes, including four designs for 'Fores's Sporting Scraps', with 'Hunting', a set of four engravings on one sheet by J. Harris after the drawings, held together in a box; and an album of approximately 29 drawings of sporting subjects by Henry Alken Sen., with fourth other drawings by Samuel Alken, two by George Alken, and one by Henry Alken Jnr.*

variously signed and inscribed

pencil, some with watercolour

9 $\frac{3}{8}$  x 13 $\frac{1}{4}$  in. (23.7 x 33.5 cm.) and smaller; the album 15 x 21 in. (38.1 x 53.3 cm.)

and the box 15 $\frac{1}{4}$  x 20 $\frac{3}{4}$  in. (38.7 x 52.7 cm.)

(2)

£2,000-3,000

\$2,700-3,900

€2,300-3,300

**PROVENANCE:**

C.F.G.R. Schwerdt (purchased in his sale, 27 June 1939, some lot 1189).

Joel Spitz.



PROPERTY FROM THE FAMILY OF THE ARTIST  
(LOTS 300-303)



300



301

**300**

EDWARD WILLIAM COOKE, R.A.  
(London 1811-1880 Groombridge)

*Four studies of Venice: The Dogana looking across the Grand Canal; Near the Arsenal Bridge; Shipping off the Giardino; and On the laguna*  
variously signed and inscribed, two dated

pencil  
8¾ x 10 in. (17.2 x 25.4 cm.)

(4)

£2,500–3,500

\$3,300–4,600  
€2,800–3,900

**PROVENANCE:**

The artist, and by descent to the present owners.

**301**

EDWARD WILLIAM COOKE, R.A.  
(London 1811-1880 Groombridge)

*Studies of a hippocamp; and a lion and a dog*  
one signed 'EWC...' (lower right); the other signed 'EW Cooke' (lower right)  
pencil on buff paper, one heightened with white chalk  
7½ x 10½ in. (19 x 27 cm.)

(2)

£1,000–1,500

\$1,400–2,000  
€1,200–1,700

**PROVENANCE:**

The artist, and by descent to the present owners.





302



302



303

302

EDWARD WILLIAM COOKE, R.A.  
(London 1811-1880 Groombridge)

*Three studies of shipping, and four sheets of studies of rigging and chandlery details*

variously inscribed, one dated 'July.13.1836' (lower left)  
pencil, one with blue and grey wash  
8 x 6 in. (20.3 x 15.3 cm.); and smaller

(7)

£2,000-3,000

\$2,700-3,900

€2,300-3,300

**PROVENANCE:**

The artist, and by descent to the present owners.

303

EDWARD WILLIAM COOKE, R.A.  
(London 1811-1880 Groombridge)

*Five studies of Kent coastlines: Deal, Sandwich, Hythe and Dover*

variously inscribed with locations, two dated 'Sept 23. 1830' and 'Oct. 2. 1830'  
pencil, one on grey-blue paper  
6¾ x 10¼ in. (17.2 x 26 cm.)

(5)

£1,500-2,000

\$2,000-2,600

€1,700-2,200

**PROVENANCE:**

The artist, and by descent to the present owners.

## THE PROPERTY OF A GENTLEMAN (LOTS 304-306)

During Lear's long tour of Mount Athos in September 1856 he travelled throughout the peninsula and succeeded in visiting all twenty principal monasteries and many of their dependencies. He produced a series of fifty drawings of the monasteries and landscapes, of which the following three drawings are part. He apparently intended to publish a volume of his tour of Mount Athos but this was never fulfilled, although he did adapt several of his drawings for his series of illustrations to Tennyson's poems.

Charles Church (1823-1915), later the Dean of Wells, met Lear in Italy in the winter of 1847, whilst Church was travelling through Europe on his way to stay with his uncle Sir Richard Church (1784-1873), who had commanded the Greek forces in the War of Independence against Turkey. The two men travelled together through Greece in the summer of 1848 and became lifelong friends. Church amassed a considerable collection of his friend's work.



311



312





304

EDWARD LEAR  
(London 1812-1888 San Remo)

*The monastery of Great Lavra, Mount Athos*  
inscribed in Greek and dated 'Lavra. / 6. Sept.  
1856.' and numbered '26' twice (lower right) and '2'  
(verso) and further inscribed with colour notes  
pencil, pen and brown ink and watercolour  
6¼ x 10½ in. (15.9 x 25.7 cm.)

£4,000-6,000

\$5,300-7,900  
€4,500-6,600

**PROVENANCE:**

Charles Church, a gift from the artist, and by  
descent to the present owner.

305

EDWARD LEAR  
(London 1812-1888 San Remo)

*The Monastery of Stavronikita, Mount Athos*  
inscribed and dated 'Stavronikeles.[sic] / 2. Sept.  
. 1856.' (lower left) and 'Ilex a oak' (lower right),  
numbered '42' (lower right) and '1' (verso) and further  
inscribed with notes  
pencil, pen and brown ink and watercolour  
6½ x 9½ in. (15.6 x 23.2 cm.)

£3,000-5,000

\$4,000-6,600  
€3,400-5,500

**PROVENANCE:**

Charles Church, a gift from the artist, and by  
descent to the present owner.

306

EDWARD LEAR  
(London 1812-1888 San Remo)

*The portico entrance of a monastery, possibly  
Vatopaidi, Mount Athos*  
inscribed in Greek and dated 'Balo & Paidion[?]/  
18. Sept. 1856.' (lower right), numbered '92' (lower  
right) and '1' (verso) and further inscribed with  
colour notes  
pencil, pen and ink and watercolour on paper  
10½ x 8½ in. (25.7 x 21.9 cm.)

£2,500-3,500

\$3,300-4,600  
€2,800-3,900

**PROVENANCE:**

Charles Church, a gift from the artist, and by  
descent to the present owner.

END OF SALE







# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol), Christie's acts as agent for the seller.

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any lot, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

### 3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

### 4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

### 5 ESTIMATES

**Estimates** are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

### 6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

### 7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

## 8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

## B REGISTERING TO BID

### 1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

### 2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder.** If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lot(s) in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than five years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

### 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](http://www.christies.com) or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

### 6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

### (a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for lots only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

### (b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit [www.christies.com/livebidding](http://www.christies.com/livebidding) and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on [www.christies.com](http://www.christies.com).

### (c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at [www.christies.com](http://www.christies.com). We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

### 2 RESERVES

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol Δ next to the **lot** number. The reserve cannot be more than the **lot's low estimate**.

### 3 AUCTIONEER'S DISCRETION

The auctioneer can act at his sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

### 4 BIDDING

The auctioneer accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and

(c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

### 5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

### 6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

### 7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

### 8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

## 9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

## D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £175,000, 20% on that part of the **hammer price** over £175,000 and up to and including £3,000,000, and 12.5% of that part of the **hammer price** above £3,000,000.

### 2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaimers are dealt with on the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7389 9060 (email: VAT\_London@christies.com, fax: +44 (0)20 3219 6076). Christie's recommends you obtain your own independent tax advice.

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and shipping costs on the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for **lots** it ships to the state of New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

### 3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol **ℓ** next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

*Royalty for the portion of the hammer price*

*(in euros)*

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

## E WARRANTIES

### 1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

### 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our '**authenticity warranty**'). If, within five years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the '**Heading**'). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by

the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

(i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2(h)(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

## F PAYMENT

### 1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the '**due date**').

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02. Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment. We reserve the right to charge you any transaction or processing fees which we incur when processing your payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SW1Y 6QT.

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

## 2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

## 3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

## 4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

## 5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay any difference between the amount we have received from the sale and the amount you owe us.



## G COLLECTION AND STORAGE

(a) We ask that you collect purchased **lots** promptly following the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).

(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.

(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.

(d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

(i) we will charge you storage costs from that date.

(ii) we can at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.

(iii) we may sell the **lot** in any commercially reasonable way we think appropriate.

(iv) the storage terms which can be found at [christies.com/storage](http://christies.com/storage) shall apply.

(v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

## H TRANSPORT AND SHIPPING

### 1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us to and pay an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto:arttransport_london@christies.com). We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.


### 2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto:arttransport_london@christies.com).

#### (b) Lots made of protected species

Any **lot** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol  in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, walrusbone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

#### (c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

#### (d) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.


#### (e) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

#### (f) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

#### (g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol  in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

## I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) We do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

### 2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

### 3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

### 4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

## 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

## 6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

## 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at [www.christies.com](http://www.christies.com).

## 8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

## 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

## 10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](http://www.christies.com). Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

## K GLOSSARY

**authentic:** a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

**authenticity warranty:** the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

**buyer's premium:** the charge the buyer pays us along with the **hammer price**.

**catalogue description:** the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

**Christie's Group:** Christie's International Plc, its subsidiaries and other companies within its corporate group.

**condition:** the physical condition of a **lot**.

**due date:** has the meaning given to it in paragraph F1(a).

**estimate:** the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

**hammer price:** the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

**Heading:** has the meaning given to it in paragraph E2.

**lot:** an item to be offered at auction (or two or more items to be offered at auction as a group).

**other damages:** any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

**purchase price:** has the meaning given to it in paragraph F1(a).

**provenance:** the ownership history of a **lot**.

**qualified:** has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

**reserve:** the confidential amount below which we will not sell a **lot**.

**saleroom notice:** a written notice posted next to the **lot** in the saleroom and on [www.christies.com](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular lot is auctioned.

**UPPER CASE type:** means having all capital letters.

**warranty:** a statement or representation in which the person making it guarantees that the facts set out in it are correct.

# VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale' VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the <b>hammer price</b> and <b>buyer's premium</b> and shown separately on our invoice.
Ø	For qualifying books only, no VAT is payable on the <b>hammer price</b> or the <b>buyer's premium</b> .
*	These <b>lots</b> have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
Ω	These <b>lots</b> have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the <b>hammer price</b> and Import VAT at 20% will be charged on the Duty Inclusive <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: • If you register to bid with an address <b>within</b> the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address <b>outside</b> of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the <b>hammer</b> . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the <b>hammer price</b> and Clearance VAT at 20% will be charged on the Duty inclusive <b>hammer price</b> . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

## VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		No VAT refund is possible
UK VAT registered buyer	No symbol and α	<b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the <b>hammer price</b> through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the <b>buyer's premium</b> is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the <b>lot</b> had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	No Symbol and α	<b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can <b>re-invoice</b> you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the <b>buyer's premium</b> . We will also refund the VAT on the <b>hammer price</b> if you ship the <b>lot</b> from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	<b>The VAT amount on the hammer and in the buyer's premium cannot be refunded.</b> However, on request we can <b>re-invoice</b> you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). See above for the rules that would then apply.
Non EU buyer		If you meet <b>ALL</b> of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the <b>buyer's premium</b> .
	† and α	We will refund the VAT charged on the hammer price. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the <b>hammer price</b> providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. <b>The VAT amount in the buyer's premium cannot be refunded to non-trade clients.</b>
	* and Ω	We will refund the Import VAT charged on the <b>hammer price</b> and the VAT amount in the <b>buyer's premium</b> .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.  
 2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:  
 (a) have registered to bid with an address outside of the EU; **and**  
 (b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for \* and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. **Movement within the EU must be within 3 months from the date of sale.** You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale. If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com  
 Tel: +44 (0)20 7389 2886.  
 Fax: +44 (0)20 7389 1611.



# SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

◊

Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

Δ

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

λ

Artist's Resale Right. See Section D3 of the Conditions of Sale.

•

**Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

**Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

ψ

**Lot** incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(g) of the Conditions of Sale.

?, \*, Ω, α, #, +

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

## IMPORTANT NOTICES

### CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

#### Δ **Property Owned in part or in full by Christie's**

From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its **lot** number.

#### ◊ **Minimum Price Guarantees**

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ◊ next to the **lot** number.

#### ◊◆ **Third Party Guarantees/Irrevocable bids**

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◊◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the written bid. Where the third party is the successful bidder, Christie's will report the final **purchase price** net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

#### **Other Arrangements**

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the

**lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

#### **Bidding by parties with an interest**

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

### **POST 1950 FURNITURE**

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

### **EXPLANATION OF CATALOGUING PRACTICE**

#### **FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES**

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and Limited Warranty. Buyers are advised to inspect the property themselves.

Written condition reports are usually available on request. Name(s) or Recognised Designation of an Artist without any Qualification

In Christie's opinion a work by the artist.

\*\*Attributed to ...

In Christie's qualified opinion probably a work by the artist in whole or in part.

\*\*Studio of ..."/"Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

\*\*Circle of ...

In Christie's qualified opinion a work of the period of the artist and showing his influence.

\*\*Follower of ...

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

\*\*Manner of ...

In Christie's qualified opinion a work executed in the artist's style but of a later date.

\*\*After ...

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/  
"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/"With date ..."/  
"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

\*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Limited Warranty shall not be available with respect to lots described using this term.

# STORAGE AND COLLECTION

### COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Park Royal. Christie's will inform you if the **lot** has been sent offsite. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at [Christies.com/storage](#) and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's or is removed elsewhere. If the **lot** is transferred to Christie's Park Royal, it will be available for collection from 12 noon on the second business day following the sale. Please call Christie's Client Service 24 hours in advance to book a collection time at Christie's Park Royal. All collections from Christie's Park Royal will be by pre-booked appointment only. Tel: +44 (0)20 7839 9060 Email: [cscollectionsuk@christies.com](mailto:cscollectionsuk@christies.com).

If the **lot** remains at Christie's it will be available for collection on any working day 9.00am to 5.00pm. **Lots** are not available for collection at weekends.

### PAYMENT OF ANY CHARGES DUE

**ALL lots** whether sold or unsold will be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

### SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or [PostSaleUK@christies.com](mailto:PostSaleUK@christies.com). To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

### PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on [www.christies.com](http://www.christies.com).

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture	SMALL OBJECTS E.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration Fee	£70.00	£35.00
Storage per day	£8.00	£4.00
Loss & Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
All charges are subject to VAT. Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.		

### CHRISTIE'S PARK ROYAL

Unit 7, Central Park  
Acton Lane  
London NW10 7FY  
**Vehicle access via Central Park only.**

### COLLECTION FROM CHRISTIE'S PARK ROYAL

Please note that the opening hours for Christie's Park Royal are Monday to Friday 9.00am to 5.00pm and lots transferred are not available for collection at weekends.







ANTOINE-FRANÇOIS CALLET (1741-1823)

*The Death of Patroclus*

Black, red and white chalk, stumping

39.3 x 52.3 cm. (15½ x 20¾ in.)

7,000-10,000

## *Invitation to consign*

### **DESSINS ANCIENS ET DU XIXE SIÈCLE**

*Paris, 21 March 2018*

#### **VIEWING**

15-21 March 2018

9, Avenue Matignon

75008 Paris

#### **CONTACT**

Hélène Rihal

[hrihal@christies.com](mailto:hrihal@christies.com)

+33 (0)1 40 76 86 13

Stijn Alsteens

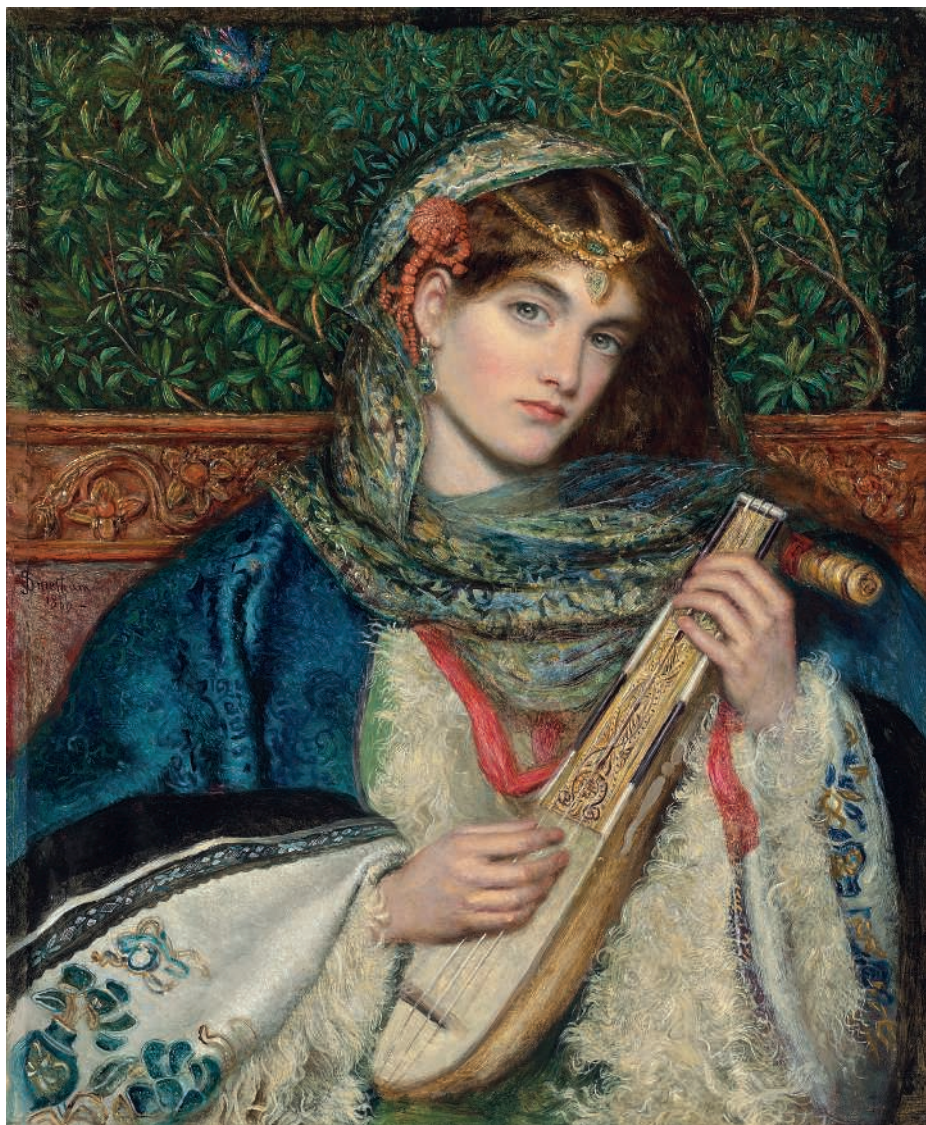
[salsteens@christies.com](mailto:salsteens@christies.com)

+33 (0)1 40 76 83 59

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

**CHRISTIE'S**





JAMES SMETHAM (1821-1881)  
*Irene (The Mandolin)*  
 signed and dated 'JSmetham/1866-' (centre left)  
 oil on canvas  
 19½ x 16 in. (49.5 x 40.7 cm.)  
 £100,000 – 150,000

## VICTORIAN, PRE-RAPHAELITE & BRITISH IMPRESSIONIST ART

*London, King Street, 13 December 2017*

### VIEWING

9-13 December 2017  
 8 King Street  
 London SW1Y 6QT

### CONTACT

Peter Brown  
 pbrown@christies.com  
 +44 (0)20 7389 2435

Other fees apply in addition to the hammer price. See Section D  
 of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S





## Immerse yourself in the art world, *wherever you are.*

This October, Christie's Education will launch online learning programmes in English, Mandarin and Arabic.  
Learn the way you want to.

**Find out more**  
[christies.com/christies-education-online](https://christies.com/christies-education-online)

**CHRISTIE'S**  
EDUCATION

DEGREE PROGRAMMES • CONTINUING EDUCATION • ONLINE COURSES



JOHN WEBBER, R.A. (1751-1793)  
*A View in Nootka Sound*  
 signed and dated 'J. Webber . del 1784.' (lower left)  
 pencil, pen and ink and watercolour on paper  
 22 $\frac{1}{8}$  x 18 $\frac{1}{4}$ in. (56.3 x 46.3cm.)  
 £200,000-300,000

## TOPOGRAPHICAL PICTURES

*London, King Street, 14 December 2017*

### VIEWING

9-13 December 2017  
 8 King Street  
 London SW1Y 6QT

### CONTACT

Nicholas Lambourn  
 nlambourn@christies.com  
 +44 (0)20 7389 2040

**CHRISTIE'S**



**OLD MASTERS  
INCLUDING OLD MASTER & BRITISH DRAWINGS  
& WATERCOLOURS**

**FRIDAY 8 DECEMBER AT 10.30 AM**

8 King Street, St. James's, London SW1Y 6QT

**CODE NAME: THISBE**

**SALE NUMBER: 13674**

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

**BID ONLINE FOR THIS SALE AT CHRISTIES.COM**

**BIDDING INCREMENTS**

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£100 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,000, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
2. I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £175,000, 20% on any amount over £175,000 up to and including £3,000,000 and 12.5% of the amount above £3,000,000. For wine and cigars there is a flat rate of 20% of the **hammer price** of each **lot** sold.
3. I agree to be bound by the Conditions of Sale printed in the catalogue.
4. I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
5. Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.  
I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

**Auction Results: +44 (0)20 7839 9060**

## WRITTEN BIDS FORM

### CHRISTIE'S LONDON

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT:  
TEL: +44 (0)20 7389 2658 • FAX: +44 (0)20 7930 8870 • ON-LINE WWW.CHRISTIES.COM

**13674**

Client Number (if applicable)

Sale Number

Billing Name (please print)

Address

Postcode

Daytime Telephone

Evening Telephone

Fax (Important)

E-mail

☐ Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

Name of Bank(s)

Address of Bank(s)

Account Number(s)

Name of Account Officer(s)

Bank Telephone Number

**PLEASE PRINT CLEARLY**

Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)

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*Head of a Girl with Eyes Downcast (study for 'L'Accordée de Village')*  
 numbered in pen and brown ink '8 - N. 110.'

Pencil, red chalk, brush and gray wash  
 15 9/16 x 11 13/16 in. (39.5 x 30.1 cm)  
 Estimate: \$150,000 - 250,000

## OLD MASTER & BRITISH DRAWINGS

*New York, 30 January 2018*

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**CHRISTIE'S**



# CHRISTIE'S

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